WIN! £10,000 OF ART PRIZES

Artists & Illustrators

August 2015 £4.20

www.artistsandillustrators.co.uk

PAINTING PROJECTS

Step-by-step guides to still life and wildlife art

DRAWING for kids

Charlie & Lola creator Lauren Child reveals the secrets of her success

LANDSCAPE sketchbooks

How to plan and paint beautiful views

TONE

IS IT TIME TO FORGET ABOUT COLOUR?

VISUAL MANTRAS

An artistic alternative to adult colouring books

JEAN HAINES: MY SEVEN GOLDEN RULES OF WATERCOLOUR PAINTING

SAA
The society for all artists

Artists' Acrylics

Professional quality artists' acrylics at affordable prices

Special Trial Offer
10ml tube
SAA Artists' Acrylics
French Ultramarine
99p
Quote SAC10102

Excellent light fastness, intensity and strength, with the value and service you only get with the SAA

- 41 intense, versatile and strong colours
- High pigmentation
- Smooth, rich and buttery consistency
- 100% acrylic resin
- Made in the UK

"These creamy SAA Artists' Acrylics are smooth, buttery and easy to apply... simply sensational"

Marilyn Allis - SAA Professional Artist

Now you can see for yourself with this amazing offer...

Only 99p

10ml tube
SAA Artists' Acrylics
French Ultramarine
Quote SAC10102

Don't delay - limited stock available, when its gone its gone

Call 0800 980 1123 or go online to www.saa.co.uk and order yours now - Quote SAC10102 and start your acrylic adventure today!

ANA MONTIEL

WHY IT'S TIME TO PAINT OUTSIDE OF THE BOX

I have to admit I was wrong. When we were first sent a copy of an 'adult colouring book' (not an X-rated version, but rather one filled with patterns intended for busy grown-ups to fill in and unwind) back in 2013, I thought it was a nice idea but would never catch on. Several of the books have since gone on to sell more than a million copies, while I am currently tucking into my third helping of humble pie.

What I had underestimated were the therapeutic and meditative qualities. After a stressful day, who wouldn't find it relaxing to do a spot of colouring? Perhaps more importantly, these books are also helping people make a first step towards rediscovering their forgotten childhood interest in art.

If you're interested in the mindfulness aspect, yet find the whole "keeping within the lines" thing a little too restrictive, why not take a leaf out of Ana Montiel's playbook? Interviewed on page 22, she has developed a series of "visual mantras" as a more painterly and creative alternative to the colouring craze. If you try to paint one at home, be sure to let us know how you get on.

Steve Pill, Editor

Get in touch

Share your abstract artworks and painted patterns with us via email or social media...

info@artistsandillustrators.co.uk

@AandImagazine

ArtistsAndIllustrators

AandImagazine

AandImagazine

Artists & Illustrators, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ. Tel: (020) 7349 3700. **www.artistsandillustrators.co.uk**
EDITORIAL Editor Steve Pill **Art Editor** Alicia Fernandes **Assistant Editor** Terri Eaton **Contributors** Ray Balkwill, Grahame Booth, Laura Boswell, Louise Hagger, Sterling Hundley, Anna Mason, Natalie Milner, Clair Rossiter, Ian Rowlands, Kim Scouller and Jenny White **ONLINE ENQUIRIES** *support@artistsandillustrators.co.uk*
ADVERTISING Advertisement Manager Tom O'Byrne (020) 7349 3738 *tom.obyrne@chelseamagazines.com* **Sales Executive** Erika Stone (020) 7349 3739 *erika.stone@chelseamagazines.com* **Advertising Production** allpointsmedia **www.allpointsmedia.co.uk MANAGEMENT & PUBLISHING Managing Director** Paul Dobson **Deputy Managing Director** Steve Ross **Publisher** Caroline Scott **Commercial Director** Vicki Gavin **Head of Marketing** Will Delmont **Digital Media Manager** James Dobson **SUBSCRIPTIONS AND BACK ISSUES** *Artists & Illustrators*, Subscriptions Department, 800 Guillat Avenue, Sittingbourne, Kent ME9 8GU *artists@servicehelpline.co.uk* (01795) 419838 **artists.subscribeonline.co.uk**

CONTENTS

AUGUST 2015

7 YOUR LETTERS
Readers share their favourite art books

9 THE DIARY
Nine great artistic things to do this month

22 CREATING PATTERNS
Ana Montiel explains her *Visual Mantras* series

32 THE WORKING ARTIST
The importance of quality control in your work

34 IN THE STUDIO
With conceptual printmaker Dawn Cole

36 ARTISTS OF THE YEAR 2015
£10,000 of art prizes are up for grabs!

39 COMPETITION
Win a painting holiday in Portugal

40 THE GALLERY
A selection of entries to Artists of the Year 2015

42 TALKING TECHNIQUES
With US pastel and oil painter Richard McKinley

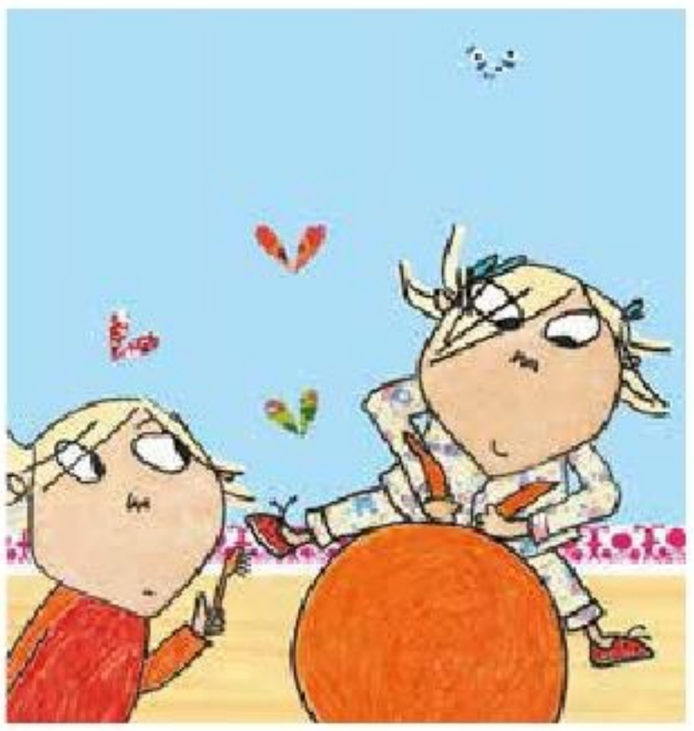
48 FAMILY TIME
Art products to encourage kids and grandkids

61 PLEIN AIR PERSPECTIVES
Five variations on the same river landscapes

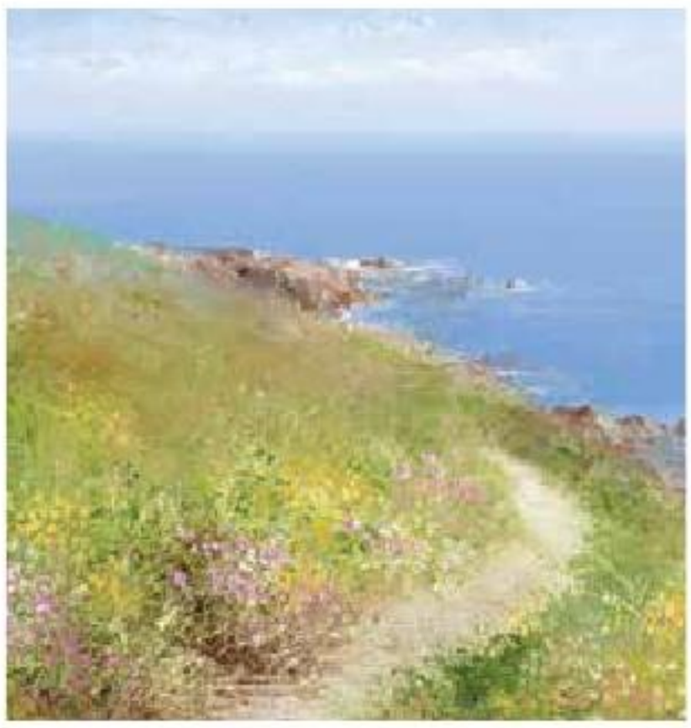
70 WATERCOLOUR TIPS
Seven golden rules from tutor Jean Haines

72 CAREER ADVICE
Discover the one question we should all ask

74 THE VALUE OF TONE
Why it is time to start forgetting about colour



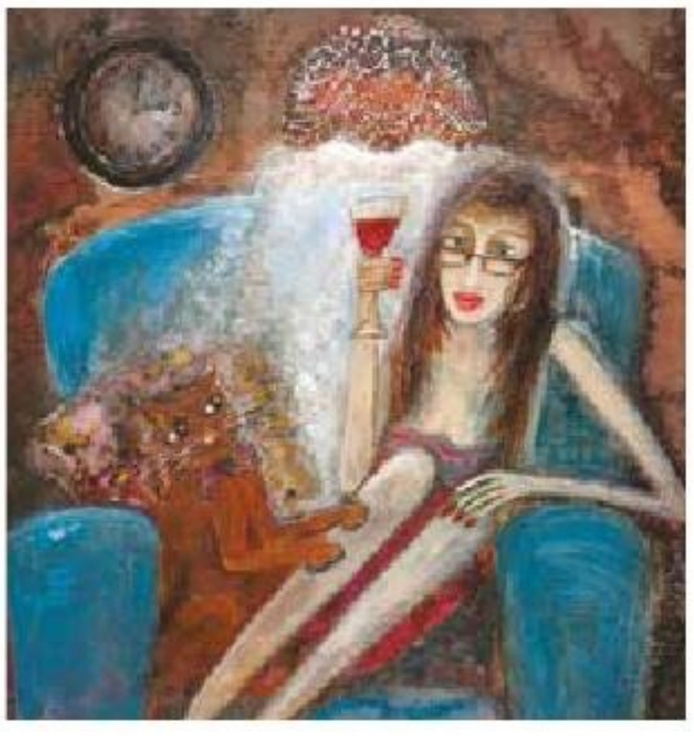
16 AMBITIOUS CHILD
Charlie and Lola creator Lauren Child tells all



24 DEVELOPING IMAGES
Amanda Hoskin opens her sketchbooks

30 MY EXHIBITION
Naomi Alexander's cosy interior paintings

51 MASTERCLASS
Paint perfect details without muddying colours



57 DIGITAL PORTRAITS
Enhance your paintings with iPads and apps

66 DEMONSTRATION
Paint a windowsill still life with Kim Scouller

82 MY FAVOURITE THINGS
Rosa Sepple on her love of Venice and Chagall

SKYROS

Inspiration • Creativity • Joy

"The first and still the best" alternative holiday

THE GUARDIAN

WWW.SKYROS.COM • E: OFFICE@SKYROS.COM • T: 01983 865566

ROSEMARY AND CO

GO OUT AND PAINT THIS SUMMER WITH ROSEMARY & CO!

01535 600090 www.rosemaryandco.com

Rosemary & Co

YOUR LETTERS...

LETTER OF THE MONTH

BLOCK BUSTER

RE: Making a Splash, Issue 353

After reading the Jackson Pollock feature, I was reminded of my constant bouts of creative block. I should imagine I'm not alone on that score? These bouts last ages with me and I find it so frustrating.

One day recently after thumbing through my pile of *Artists & Illustrators* magazines for inspiration, I laid a canvas on my work surface and threw paint at it. As it dried, I sprayed water over it to mix it up a bit before taking my frustration to my local pub in search of solace. Looking at it the next day, the canvas reminded me of coral caves in monochrome, so I picked a small brush and set about picking out the softer areas with more colour. After a couple of days, I ended up with a pleasing little picture to hang on my studio wall to remind me next time creative block sets in, just do anything and see what evolves. People seem to like it so I thought I'd share it with you. I'd like to hear how others cope with inspirational drought.

Steve Fox, Cowes, Isle of Wight

IN THE BEGINNING

RE: Make Your Mark, Issue 353

I am a mixed media artist and I just loved the latest July edition of *Artists & Illustrators* as it reinforces mark making, which I believe is the beginning of the creative process. Everything begins with the idea, which is executed with the movement of the hand.

Keep up the great work!

Carmen Navar, El Paso, Texas, USA

RESIDENT ADVISOR

I started subscribing to your magazine six months ago and must congratulate you for the great content and extremely useful tips. As a self-taught artist, this really helps. In particular, a selection of tips on oil painting formed part of my essential items during a recent residency at Cill Rialaig Arts Centre.

Maureen Gillespie, Oxfordshire.
www.artbymaureengillespie.co.uk

write to us

Send your letter or email to the addresses below:

POST:
Your Letters
Artists & Illustrators
The Chelsea Magazine Company Ltd.
Jubilee House
2 Jubilee Place
London SW3 3TQ

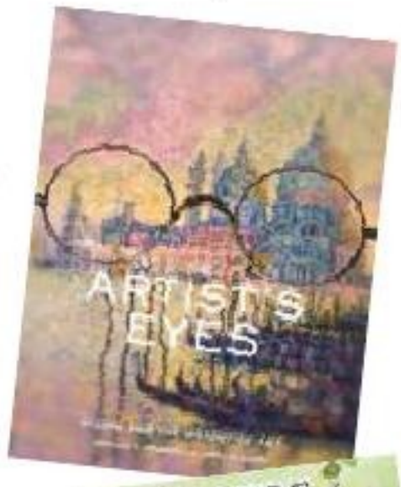
EMAIL: info@artistsandillustrators.co.uk

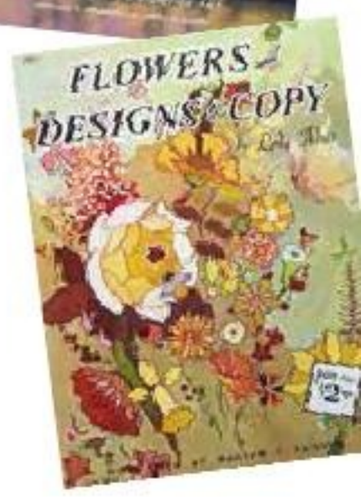
The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with over 50,000 art supplies and regular discounts and promotions.

www.greatart.co.uk

GreatArt Price & Choice

YOUR BOOK RECOMMENDATIONS





RE: Letter of the Month, Issue 354

I would like to highlight my current favourite art book, *The Artist's Eyes – Vision and the History of Art* by Michael F Marmor and James G Ravin. It looks at vision, perception, colour, value and perspective, as well as including fascinating discussions about the effects of eye disorders on art creation and appreciation in relation to many well-known artists.

It contains lots of good clear pictures and it is a real eye-opener! An original read for anyone interested in art.

Ann Bentley, Wiltshire

I was very interested in drawing and painting when I was younger but gradually lost interest until a friend gave me a book entitled *Flowers and Designs to Copy* by Lola Ades. The book is full of wonderfully colourful illustrations which I copied using oils on hardboard. Years later, I still paint following the advice and instructions given in that very useful book.

Jean Cooper, via email

TURN TO PAGE 59 FOR OUR DIGITAL SUBSCRIPTION OFFER

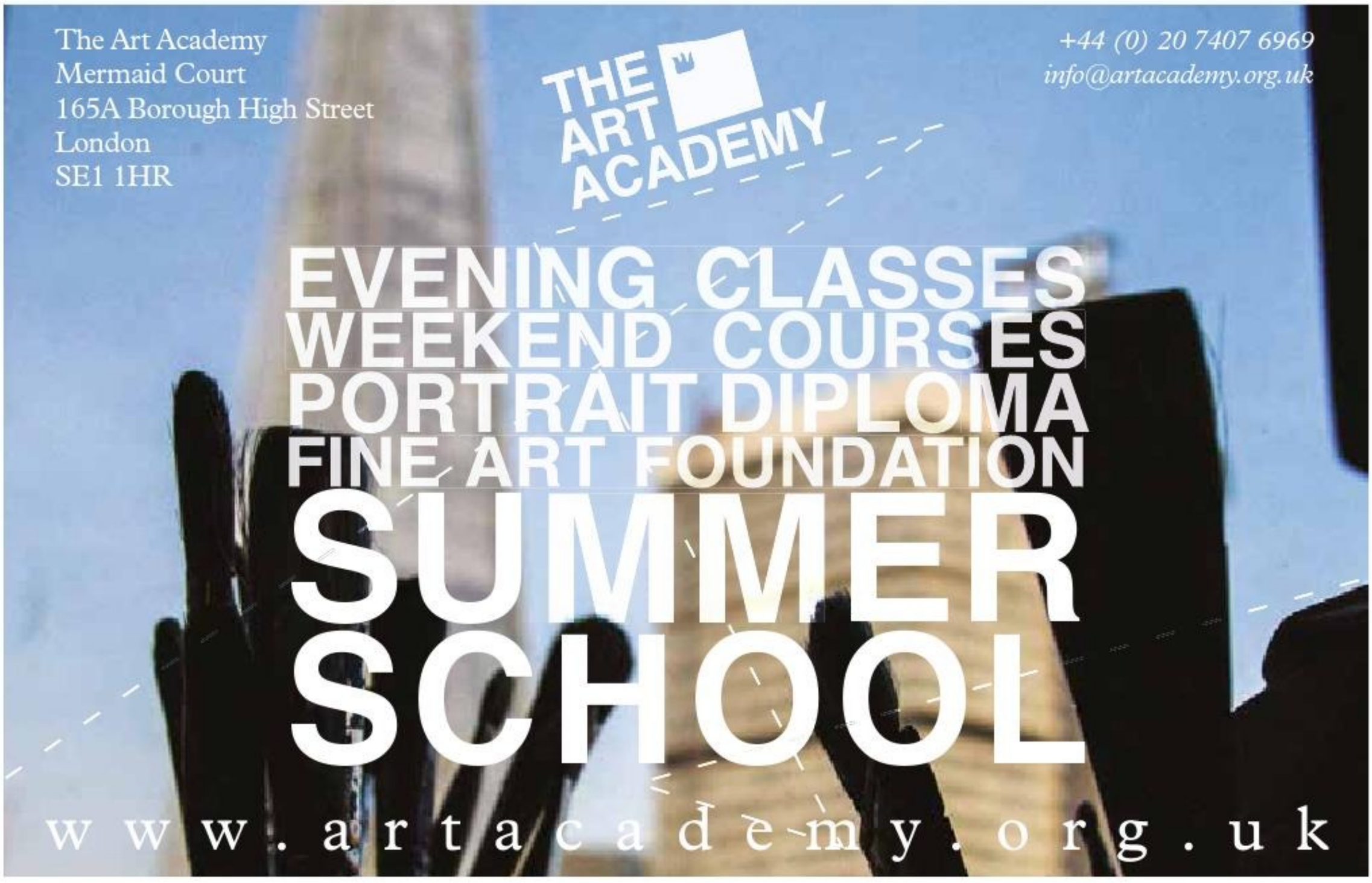
Subscribe today!

6 ISSUES FOR JUST £29.99
PLUS FREE GIFT
Gerstaecker watercolour set, worth £23.25

LIMITED OFFER. ORDER NOW!
www.chelseamagazines.com/artists-P50S
+44 (0) 1795 419 838 and quote P50S
Direct Debit offer only. Credit Card rate is £33
Free gift supplied courtesy of GreatArt

GreatArt Price & Choice

FREE GIFT WORTH £23.25


The Art Academy
Mermaid Court
165A Borough High Street
London
SE1 1HR
+44 (0) 20 7407 6969
info@artacademy.org.uk
THE ART ACADEMY
EVENING CLASSES
WEEKEND COURSES
PORTRAIT DIPLOMA
FINE ART FOUNDATION
SUMMER SCHOOL
www.artacademy.org.uk

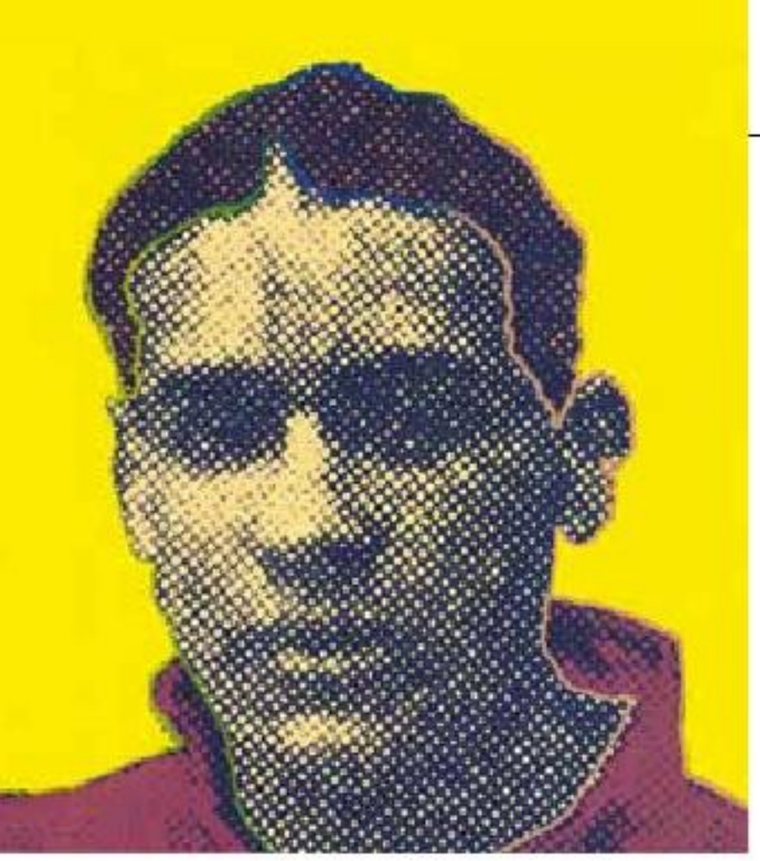
ART IN THE ALGARVE
Watercolour • Oil painting • Oil & Acrylic • Specialist courses
Call us on: 0203 287 7140
info@artinthealgarve.com
www.artinthealgarve.com

9 ARTISTIC THINGS TO DO IN

AUGUST

1 YORK ART GALLERY

1 August is Yorkshire Day and what better way to celebrate than the re-opening of York Art Gallery? Following an £8 million refurbishment, the venue promises 60% more exhibition space to explore. Thankfully, it's not just a case of quantity over quality. Highlights include a re-hang of the exemplary Italian Old Masters collection, a brand new Centre of Ceramic Art and a gallery devoted to modern and contemporary work by the likes of Hockney and Sickert. Meanwhile, local artist Mark Hearld (pictured) curates *The Lumber Room: Unimagined Treasures*, a very personal selection of paintings, prints and taxidermy from the York Museums Trust collections. **www.yorkartgallery.org.uk**



2 PRINT
The Art of Screenprinting

Colin Yates hosts a £30 adult workshop on 8 August to coincide with Birmingham Museum and Art Gallery's William Morris and Andy Warhol double-header, *Love is Enough*. Taking the Pop Art legend's unusual print-on-the-floor technique as a starting point, you can prep images, learn new skills and even take home a print.

www.bmag.org.uk

DON'T MISS!

3 WATCH
The Realism Challenge

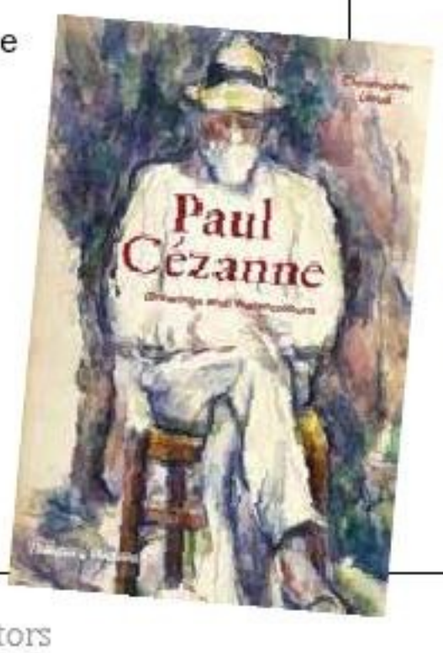
American artist Mark Crilley has racked up more than 10 million views for his YouTube drawing videos. Publisher Watson-Guptill was duly impressed and is set to release a book of his work this month. Celebrate by watching Crilley's five best videos on our website now.

www.artistsandillustrators.co.uk/crilley

4 READ
Paul Cézanne: Drawing and Watercolours

Fans of the French painter should lap up this engaging biography, published on 3 August by Thames & Hudson. Written by a former Surveyor of The Queen's Pictures, no less, the book gives great insight into Cézanne's practice, via the many plates of his figure drawings and garden studies.

www.thamesandhudson.com



5 LEARN
Water-based Painting Summer Course

The Royal Watercolour Society's Charles Williams and Iain Nicholls have more than 50 years of painting experience between them, so they are perfectly placed to host this four-day workshop covering acrylic, watercolour and gouache at London's Heatherley School of Fine Art (13-16 August).

www.royalwatercoloursociety.co.uk

6 SEE
The Royal Society of Painter Printmakers

In a rare collective jaunt away from their Bankside Gallery home, members of the RE will be taking prints to St Barbe Museum and Art Gallery in Hampshire for this selling show (1 August to 12 September). Works will include Angie Lewin's still life engravings and Karen Keogh's city etchings (*After the Rain*, above).

www.stbarbe-museum.org.uk

7 PAINT
Pintar Rapido

The popular outdoor painting festival comes to Glasgow's Royal Concert Hall this month (15-16 August). Join hundreds of artists and paint a picture on the city's streets on the Saturday, before entering it into Sunday's selling exhibition at the iconic Royal Concert Hall.

www.pintarrapido.com

8 ENTER
ING Discerning Eye

This popular November exhibition sees two artists, two collectors and two critics curate independent displays of small (50cm or less) artworks. The panel this year includes designer-turned-sculptor Nicole Farhi (pictured above) and *Artists & Illustrators* editor Steve Pill. Submit your work at one of 20 regional hand-in points from 29 August to 5 September.

www.parkerharris.co.uk

9 DRAW
Remembering Frank Constantine

The former Sheffield City Art Galleries director is currently being celebrated at Graves Gallery in an exhibition of major artworks acquired on his watch. On 8 August, tutor Carol Lambert will use the display as the basis for an observational drawing workshop.

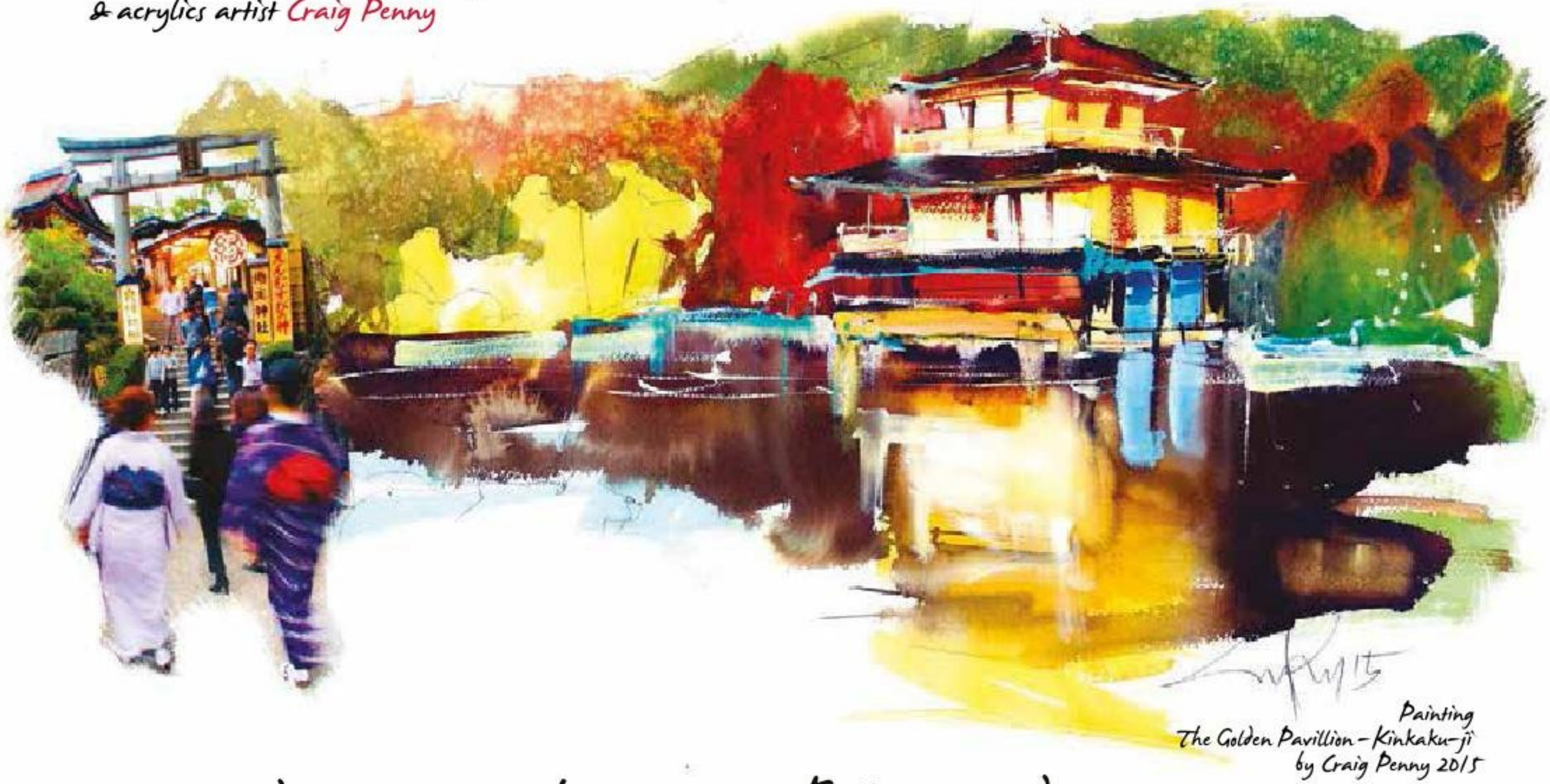
www.museums-sheffield.org.uk

the Sketch Book Tour of Japan

Autumn in Japan

with award winning contemporary watercolour
& acrylics artist Craig Penny

An Artists Signature Holiday



Painting
The Golden Pavillion – Kinkaku-ji
by Craig Penny 2015

Artists and art lovers with a passion

of all skill levels and with a sense of adventure will enjoy this holiday experience.

12 days from AU$6950* per person. Rates include stylish boutique accommodation in the heart of the city overlooking the river, breakfast and some meals, all entry and land transport costs listed in the itinerary. Airfares, travel insurance and art supplies are not included.
Single supplement available.
*Rates may be subject to seasonal variations.

Fully escorted

We sketch and paint our way around famous Kyoto, meet local artists, visit their studios, art galleries, explore the preserved streets, gardens, temples and tea houses that make Kyoto what it is today.
Maybe stay in a traditional style machiya and do a sumi painting class...

Painting Holidays
Asia, Japan, Australia

Japan Tour dates

1-12 November 2016

6 - 17 November 2017 Bookings open

www.paintingholidays.com.au
info@paintingholidays.com.au
Australia +613 98791923 Glen

EXHIBITIONS

AUGUST'S BEST ART SHOWS

ENGLAND – LONDON

Unfinished
Until 20 September
What can we learn from incomplete artworks?
Courtauld Gallery. www.courtauld.ac.uk

Eric Ravilious
Until 31 August
Last chance to see these exemplary watercolours.
Dulwich Picture Gallery.
www.dulwichpicturegallery.org.uk

Fausto Pirandello 1899-1975
Until 6 September
Psychologically intense post-WWI figurative art.
Estorick Collection of Modern Italian Art.
www.estorickcollection.com

The Prize for Illustration 2015
Until 6 September
Celebrating designs inspired by London.
London Transport Museum. www.ltmuseum.co.uk

BP Portrait Award 2015
Until 20 September
55 painted faces from around the globe.
National Portrait Gallery. www.npg.org.uk

Painting Paradise: The Art of the Garden
Until 11 October
Documenting green spaces through the ages.
The Queen's Gallery, Buckingham Palace.
www.royalcollection.org.uk

Joseph Cornell: Wanderlust
Until 27 September
Eccentric box collages made from bric-a-brac.
Royal Academy of Arts. www.royalacademy.org.uk

Barbara Hepworth: Sculpture for a Modern World
Until 25 October
From early carvings to late period bronzes.
Tate Britain. www.tate.org.uk

Agnes Martin
Until 11 October
Line and wash combine in muted abstracts.
Tate Modern. www.tate.org.uk

David Mabb: Announcer
Until 27 September
30 works inspired by William Morris and El Lissitzy.
William Morris Gallery. www.wmgallery.org.uk

ENGLAND – NORTH

Darren Baker: Hands
26 August to 28 February 2016
Drawings inspired by the death of the artist's sister.
Cartwright Hall Art Gallery, Bradford.
www.bradfordmuseums.org

Taking Flight: St Ives in the 1950s
Until 3 October
Homegrown abstract art explored.
Abbot Hall Art Gallery, Cumbria.
www.abbothall.org.uk

John Stobart: An Artistic Journey from Derby across the Atlantic
Until 6 September
Veteran maritime painter's major retrospective.
Derby Museum and Art Gallery.
www.derbymuseums.org

John Tunnard: Nature, Politics and Science
18 July to 3 October
100 works fusing abstraction, surrealism and constructivism.
DLI Museum and Art Gallery, Durham.
www.durham.gov.uk/dli

Jackson Pollock: Blind Spots
Until 18 October
Figurative art emerges from his drip paintings.
Tate Liverpool. www.tate.org.uk

Reality
Until 29 November
British painting from Lowry to Freud.
Walker Art Gallery, Liverpool.
www.liverpoolmuseums.org.uk

Artists in the Frame
Until 31 August
The art of 'selfies' from Van Dyck to Grayson Perry.
Manchester Art Gallery. www.manchestergalleries.org

Picture This
Until 27 September
Illustrations for kids by Quentin Blake and more.
Laing Art Gallery, Newcastle upon Tyne.
www.twmuseums.org.uk

Matisse: Drawing with Scissors
18 July to 11 September
The French master's late period cut-outs.
University Gallery, Northumbria University,
Newcastle upon Tyne. www.northumbria.ac.uk

Picturing Venice
Until 27 September
Canal-side views by Turner, Sickert and more.
Lady Lever Art Gallery, Wirral.
www.liverpoolmuseums.org.uk/ladylever

LONDON'S SECRET GARDEN

4-26 August
Chelsea Physic Garden is an oasis in West London, home to some 5,000 edible, medicinal, sub-tropical or just plain beautiful specimens. While all are carefully maintained in the many borders and glasshouses, the garden's own Florilegium Society has spent the last 20 years illustrating them for posterity too. A selection of the finest examples are collected here, providing perfect inspiration for green-fingered artists.
Chelsea Physic Garden, London.
www.chelseaphysicgarden.co.uk

KIMIKO KAMBE GANG, CUCURBITA FICIFOLIA

WILLIAM GEAR 1915–1997
18 July to 27 September
Given that William Gear was a Royal Academician and much-admired head of fine art at Birmingham College of Art, it is perhaps a little unfair to find him dubbed "the painter that Britain forgot". Nevertheless, if it helps pique interest in this centenary retrospective then so be it. Gear worked as a curator at Towner in the early 1960s and here they repay that service with an involving display of paintings that push the limits of colour, composition and mark making.
Towner, Eastbourne.
www.townereastbourne.org.uk

Rob Ryan: Listen to the World
Until 1 November
Whimsical, often poetic papercuts and prints.
Yorkshire Sculpture Park. www.ysp.co.uk

ENGLAND – SOUTH

Love is Enough: William Morris and Andy Warhol
Until 6 September
Drawing unlikely parallels between two icons.
Birmingham Museum and Art Gallery.
www.bmag.org.uk

Modern Art in Britain: Reality Questioned
Until 31 August
Free display of Hepworth, Ravilious and company.
Bristol Museum and Art Gallery.
www.bristolmuseums.org.uk

Into the Fields: The Newlyn School & Other Artists
Until 6 September
Celebrating the 19th-century rural idyll.
Royal West of England Academy, Bristol.
www.rwa.org.uk

Watercolour: Elements of Nature
Until 27 September
With Cézanne, Sargent, Whistler and more.
The Fitzwilliam Museum, Cambridge.
www.fitzmuseum.cam.ac.uk

The Creative Genius of Stanley Spencer
Until 20 March 2016
One of the most original painters of his generation.
Stanley Spencer Gallery, Cookham, Berkshire.
www.stanleyspencer.org.uk

The Art of Bedlam: Richard Dadd
16 June to 1 November
Drawing a line between genius and madness.
Watts Gallery, Guildford. www.wattsgallery.org.uk

Grayson Perry: Provincial Punk
Until 13 September
Ceramics and prints with an anarchic twist.
Turner Contemporary, Margate.
www.turnercontemporary.org

Abstraction and the Art of John Golding
Until 27 September
Bright, naïve paintings in context.
Sainsbury Centre for Visual Arts, Norwich.
www.scva.ac.uk

Great British Drawings
Until 31 August
Masterful draughtsmanship from Turner to Hockney.
Ashmolean Museum of Art and Archaeology, Oxford.
www.ashmolean.org

From Eric Ravilious to Grayson Perry
Until 25 October
Celebrating Essex-based artists through the years.
Fry Art Gallery, Saffron Walden, Essex.
www.fryartgallery.org

SCOTLAND

Scottish Artists 1750-1900
6 August to 7 February 2016
Paintings and drawings from the Royal Collection.
Queen's Gallery, Palace of Holyroodhouse,
Edinburgh. www.royalcollection.org.uk

The Amazing World of MC Escher
Until 27 September
100 prints and drawings of "mental imagery".
Scottish National Gallery of Modern Art,
Edinburgh. www.nationalgalleries.org

The Ballet of the Palette
Until 24 January 2016
20th-century art chosen by contemporary artists.
Gallery of Modern Art, Glasgow.
www.glasgowlife.org.uk

WALES

David Jones: From My Imagination
8 August to 20 September
Eye-catching illustrations and sculptures.
Oriel Ynys Môn, Anglesey. www.kyffinwilliams.info

Cedric Morris Portraits
Until 27 September
Small display by the 20th-century Welsh artist.
National Museum Cardiff. www.museumwales.ac.uk

IRELAND

Etel Adnan
Until 13 September
Poetry, films and abstract landscapes combine.
Irish Museum of Modern Art, Dublin. www.imma.ie

Sean Scully
Until 20 September
The Irish artist's 1980s and 1990s abstracts; one of several displays across Ireland this summer.
National Gallery of Ireland, Dublin.
www.nationalgallery.ie

WILLIAM GEAR, COMPOSITION BLUE, CENTRE, 1948

ARTE UMBRIA

Poggiolame

THE LEADING PAINTING HOLIDAY DESTINATION

Inspirational courses for both beginners and serious artists in Umbria with exceptional tutors

Situated in the idyllic Umbrian hills, the 'green heart of Italy', our private 220 acre estate is the stunning backdrop for our painting, drawing and stone carving courses. These residential holidays include seven days' accommodation in our home, an 18th century country house, where the atmosphere is relaxed and stress-free, offering the perfect setting for you to enjoy and develop your creative skills under expert tuition from leading artists and tutors such as **Andrew James**, **Antony Williams**, **Grahame Booth**, **Paul Alcock**, **Mitchell Albala**, **Kelly Medford**, **Haidee-Jo Summers**, **Caroline Bays**, **Patrick Cullen**, **Adele Wagstaff**, **Simon Keeley**, **Francesco Fontana**, **Belinda Biggs** and **Yara Damian**!

Prices start from £985 for a general course and £1,285 for a Master Class, fully inclusive of tuition, all art materials, full board accommodation, superb local cuisine, wine, free bar and local tours. All one-week courses offer incredible value for money!

For more details of all 2016 courses email: info@arteumbria.com, call Italy: 0039 0763 837347, cellphone: 0039 345 876 8311 or visit: www.arteumbria.com

Follow us on Twitter@ArteUmbria and our Facebook page Arte Umbria.

ROYAL DRAWING SCHOOL

SHOREDITCH WEST

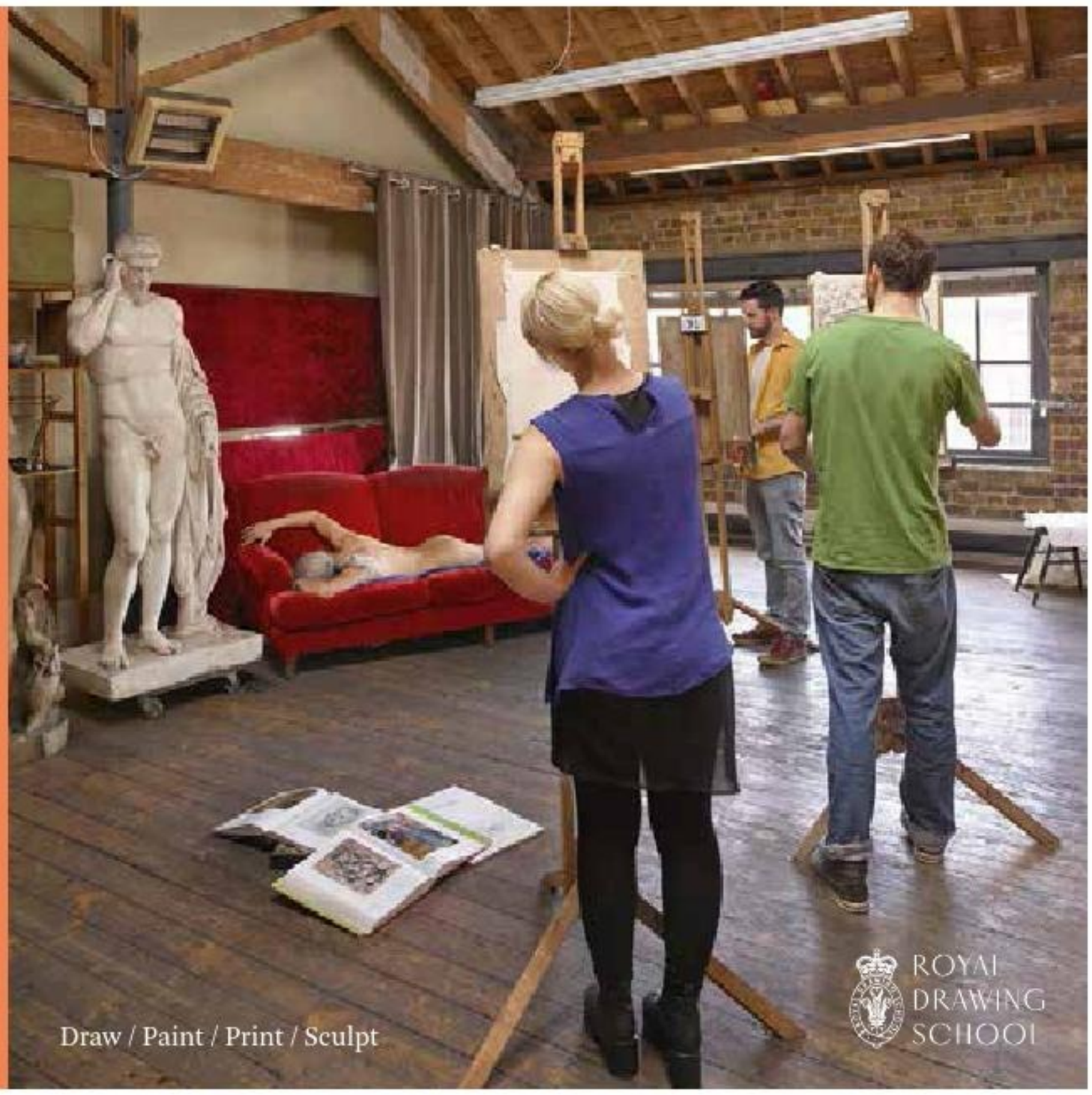
PUBLIC COURSES

Daytime and evening courses for all levels in Shoreditch and South Kensington.

Autumn Term 21 Sept – 28 Nov 2015

BOOKING NOW OPEN

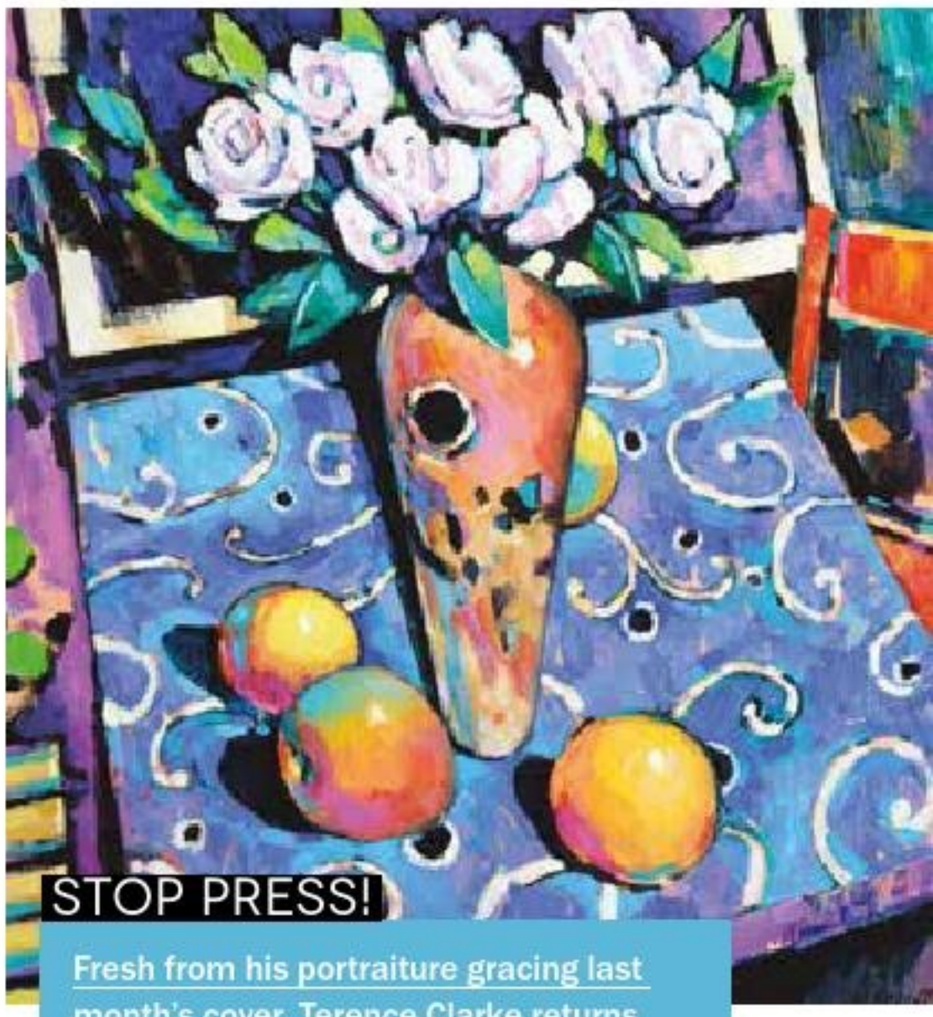
www.royaldrawingschool.org / 0207 613 8568



THINGS WE LOVE...

ART & PARCEL

Keen to broaden your range and experiment with new materials? Manchester's H. Blyth & Co. has launched Art & Parcel, a monthly subscription service that delivers a range of new and interesting products direct to your door. Our first box featured different 10 items, including a Frisk Layflat sketchbook and an opaque white Faber-Castell PITT Artist Pen. Priced at £12.50 each, the parcels promise savings of up to 85% – bargain! Sign up at www.hblythco.com/art-and-parcel



STOP PRESS!

Fresh from his portraiture gracing last month's cover, Terence Clarke returns with his sixth solo exhibition at Thompson's Gallery in Aldeburgh Suffolk (18 July to 2 August). Influenced by Matisse and the Scottish Colourists, and painted during his own travels in Greece, France and the USA, it's a perfect collection for a bright, inspiring summer.

NEXT ISSUE: GREAT BRITISH PORTRAITS WITH SIMON SCHAMA, TAI-SHAN SCHIERENBERG AND MORE • BOTANICAL PAINTING AT KEW GARDENS • PAINT MEDIUMS • **ON SALE 14 AUGUST**

DATES FOR YOUR DIARY

RWA 163RD ANNUAL OPEN EXHIBITION
Brief: Submit up to three works to Bristol's Royal West of England Academy.
Deadline: 19 August, 5pm
Notification: 25 September
Exhibition: 4 October to 29 November at the RWA
Enter online and more info: www.rwa.org.uk

ROYAL INSTITUTE OF OIL PAINTERS ANNUAL EXHIBITION 2015
Brief: The UK's only society dedicated to oil painting requires submissions for the annual exhibition.
Deadline: 28 August, noon
Online notification of pre-selection: 4 September
Exhibition: 2-13 December at Mall Galleries, London SW1
Enter online and more info: www.mallgalleries.org.uk

THE COLUMBIA THREADNEEDLE PRIZE
Brief: Submit figurative and representational art for the chance to win £20,000 cash.
Deadline: 16 October, noon
Online notification of pre-selection: 23 October
Exhibition: 3-20 February 2016 at Mall Galleries, London SW1
Enter online and more info: www.mallgalleries.org.uk

PIECE OF CAKE

Sir Quentin Blake celebrated the first birthday of the House of Illustration on 2 July with a specially commissioned cake made by the 2013 winner of BBC's *Great British Bake Off*, Frances Quinn. The gallery took the opportunity to announce its autumn programme, which will include an exhibition of war drawings by *Winnie the Pooh* illustrator EH Shepard, opening on 9 October.

AMBITIOUS *Child*

ON THE EVE OF A MAJOR NATIONAL TRUST RETROSPECTIVE, ILLUSTRATOR **LAUREN CHILD MBE** IS KEEN TO PROVE THERE IS MUCH MORE TO HER PORTFOLIO THAN JUST THE POPULAR *CHARLIE AND LOLA* CHARACTERS, AS **TERRI EATON** DISCOVERS

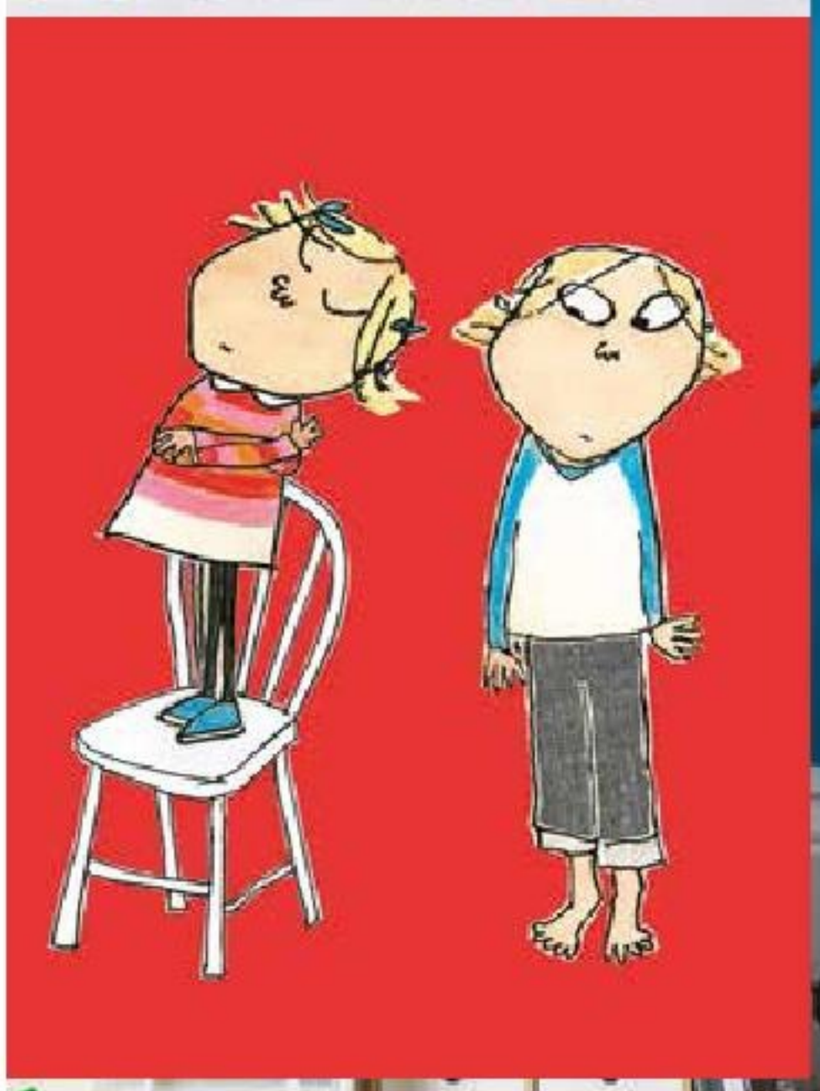
Visiting the London home of the children's author and illustrator Lauren Child feels like stepping into an undiscovered pocket of Wonderland. A canary yellow door welcomes you into a bright corridor decorated with ceiling lanterns, which in turn ushers you into a kitchen fit to host the most curious of tea parties, complete with a cabinet of artfully mismatched china cups.

Taking a break from her studio upstairs, the 50-year-old is softly spoken and shy at first, yet becomes more animated when talk turns to her upcoming retrospective. Taking place at the National Trust's idyllic Mottisfont estate in Hampshire, *The Art of Lauren Child* coincides with the 15th anniversary of her world-famous book series *Charlie and Lola* and features 50 original artworks from the illustrator's personal collection. "It was tricky deciding what to exhibit because I wanted a spread across the whole range of my artwork," says Lauren. "There are lots of people who don't know that I've worked on other books."

Those projects include the *Charlie and Lola*-style *Clarice Bean* series and the popular *Ruby Redfort* novels, as well as illustrating new editions of classic titles such as *The Secret Garden* and *The Princess and the Pea*.

Lauren's work demonstrates an exceptional economy of line similar to her fellow House of Illustration trustee Sir Quentin Blake, who she cites as a major inspiration. Equally as influential is the Swedish Arts & Crafts painter Carl Larsson, with his emphasis on decadent textiles and >

NATIONAL TRUST IMAGES, OSKAR PROCTOR



Stationery
Just Up with Laureh Child
ONCE

stylish furniture. This unique fusion sets her apart from her contemporaries but Lauren's creative streak runs as far back as her childhood in Wiltshire. Her father, a painter, was head of the art department at Marlborough College and he would shower his imaginative daughter with quality art materials to experiment with at home.

"He always had samples sent to us and it helps a child's development if they've got wonderful paint and brushes to use. I was a natural drawer but having someone teach you in a more adventurous and educated way was excellent as well," she says. "We went to galleries all the time, so that became very normal. That's another thing I believe you have to be trained to do. No wonder children become bored in galleries if they're not taught how to look at things."

By the age of 18, art school felt like the next logical step. Lauren enrolled at Manchester Polytechnic in 1985 and later at the City and Guilds of London Art School, but found both experiences starkly different to the passionate yet professional guidance she had received from her father.

"He was always so inspiring and the teachers at my sixth form were incredibly conscientious. When it came to art school, I didn't enjoy it at all. There was a lack of interest from the tutors and nothing to get excited about," she says. "That's changed dramatically these days, but if I could turn back the clock, I would have gone to Central St Martins."

Rather than offering a sense of direction, art school left Lauren more confused than ever and she became paralysed by choice. She knew her calling was to work in the arts, but struggled to settle on a particular medium. She kept herself busy during her twenties with a plethora of jobs, working variously as a waitress, a window dresser and a painting assistant to Damien Hirst.

Ask her about the latter and she glosses over this quickly in favour of championing her stint as a lampshade designer with her actor friend Andrew. "We were both out of work at the time and we needed a hobby to occupy ourselves. We sold them in a piecemeal way but it was influential to me because I have used the prints and patterns in my illustrations. It was one of those creative projects that broadened my understanding of drawing and design."

She even considered a career as a fine artist. "My father was very keen for me to paint but I don't have the right sensibility," she explains. "You have to be very assured in what you're doing and be able to generate something from nothing. That's a really hard thing to do. I've found that out as a writer, but the writing gives me a framework where I can illustrate confidently without being limited."

Lauren's decision to venture into the competitive world of children's picture books came in the late 1990s, after a fashion illustrator friend of the family suggested it could be the perfect way to combine her love of drawing with her talent for storytelling.

"She sold it to me in a very matter-of-fact way: 'Look at everything coldly and make images that are marketable'. It helped me develop characters and think about how they could be adapted. I had tried writing novels previously, but I kept worrying about my audience and what the book's purpose should be, which should be your end point rather than your starting point. Drawing the pictures to accompany the story helped me get rid of all that self-consciousness."

Lauren was eager to blend her passion for 1970s Scandinavian dolls' houses and fashionable furnishings into the style of the books. Fabrics from around her own home often make their way into her designs and these personal touches proved just as valuable as her keen business brain. As such, her first book *Clarice Bean, That's Me* was snapped up in 1999 by Orchard Books. However, it was her *Charlie and Lola* series that would make Lauren >

© LAUREN CHILD

ABOVE Illustration for Frances Hodgson Burnett's *The Secret Garden*
OPPOSITE PAGE Lauren working in her studio with illustrations from *I Will Never Not Ever Eat a Tomato* (centre left) and *I Am Not Sleepy and I Will Not Go To Bed* (bottom right)

NATIONAL TRUST IMAGES, OSKAR PROCTOR; © LAUREN CHILD

"WORKING AS A LAMPSHADE DESIGNER WAS INFLUENTIAL...
I used the patterns in my illustrations
AND IT BROADENED MY UNDERSTANDING OF DRAWING"

© LAUREN CHILD

a household name. Starring a loyal brother and his quirky younger sister, the adventure began in 2000 with *I Will Never Not Ever Eat a Tomato*, which scooped the prestigious Kate Greenaway Medal before being transformed into a BAFTA-winning TV show.

The inspiration for that first instalment came from Lauren's own childhood. "I was a fussy eater and it dominated my early life," she recalls. "I grew up in the 1970s when you were expected to clean your plate because your parents were war children and you could never waste your food. It was a terrible torture and it made me think about what it's like to face these things as a child for the first time – not just food but everything."

After the success of *I Will Never Not Ever Eat a Tomato*, Lauren used subsequent *Charlie and Lola* books to tackle other childhood concerns, including the trials of being sent to bed when you're not tired, the nervousness of going to school and the perks of having an invisible friend.

In 2005, TV company Tiger Aspect Productions launched the equally popular *Charlie and Lola* cartoon series, which was created using a collage-style of animation to capture the essence of the original books. However, Lauren was protective of her characters and insisted on being heavily involved in their adaptation from page to screen.

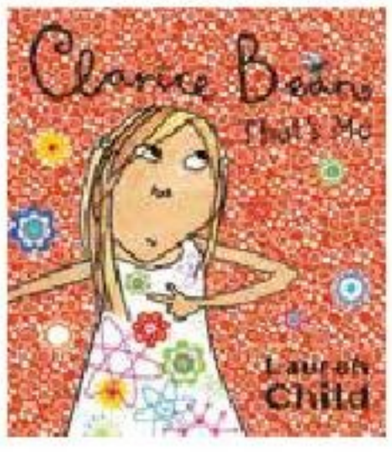
"*Clarice Bean* was once optioned for a film but the production company were taking it down the wrong road so I didn't want the same mistake to happen to *Charlie and Lola*," she explains. "I needed a creative contract in place to ensure I was able to sign off certain things, such as the voices of the cast and the music. I wanted the music to be grown up, too. I don't understand why there's the belief that children can't listen to something sophisticated."

Lauren's dedication to her craft has seen her sell more than three million books in 19 different languages, as well as being awarded an MBE in 2010, something she never could have imagined as an indecisive 20-something. With a new *Charlie and Lola* book due out in the autumn and the final instalment of *Ruby Redfort* yet to write, there's plenty to keep Lauren occupied, and her little piece of Wonderland is the perfect setting in which to do it.

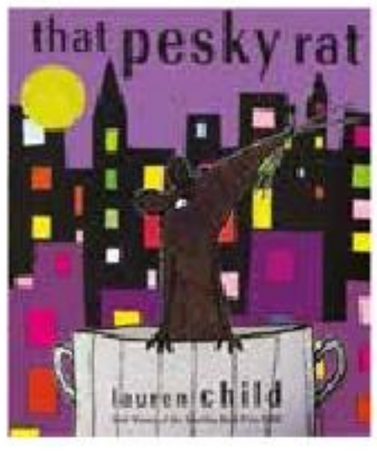
***The Art of Lauren Child – Adventures with Charlie and Lola and Friends* runs from 18 July to 6 September at Mottisfont, near Romsey, Hampshire. *One Thing* is published in October by Orchard Books, RRP £11.99. www.milkmonitor.com**

ABOVE A spread from *One Thing*, Lauren's latest *Charlie and Lola* adventure

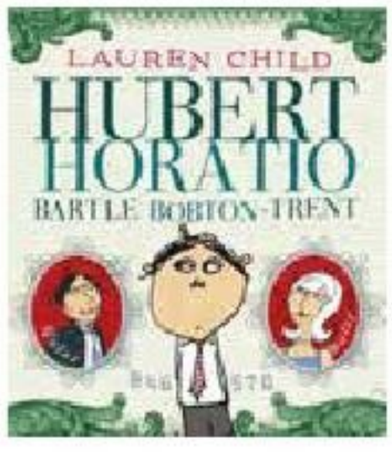
MY LIFE IN BOOKS FIVE KEY ILLUSTRATED TITLES FROM LAUREN'S CAREER TO DATE



CLARICE BEAN, THAT'S ME
Lauren's 1999 debut as writer and illustrator introduced the world to her most enduring character.

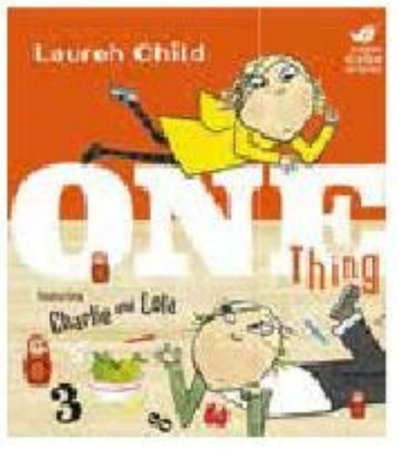


THAT PESKY RAT
The 2002 story of a rodent who becomes envious of other animals won the Nestlé Smarties Book Prize.



HUBERT HORATIO BARTLE BOBTON-TRENT
Lauren admits to having a "particular soft spot" for this story of wealth and excess.

THE PRINCESS AND THE PEA
Adapting a Hans Christian Andersen classic in 2005 inspired a change in style with the use of photos.



ONE THING
Charlie and Lola's adventures continue later this year with this new maths-themed tale.

Tour date 7-16 March 2016
Small groups - artists and art lovers holiday.

Join us and
Award Winning
Australian artist Craig Penny as he shows us the very best of his home town.
A very personal tour. Autumn in Melbourne is warm with long days, cool nights and a beautiful time to be in the Australia.
Artists with a passion of all levels and a sense of adventure. Small groups, stylish boutique accommodation great tours and art events, Master Class and daily sketching at our artist's favourite locations.

Fully escorted
10 days from US$4995 |3170 GBP) per person. Includes accommodation, breakfast land tour costs per our itinerary.
Enquiries glen@paintingholidays.com.au

Painting Holidays
Asia, Japan, Australia
www.paintingholidays.com.au
glen@paintingholidays.com.au

The Sketch Book Tour of Japan

Next Tour date 1 - 12 November 2016
Small group Artists and art lovers Holiday of a lifetime

We sketch paint and draw Kyoto and Osaka the cultural heartland of Japan. Our artist takes us to hidden Zen gardens, temples, shrines, we explore the preserved streets of the old city, see the geisha district, samurai, castles. Visit local artist Saori for "sumi" painting and artist Shigeru shows us his favourite tea plantation views in the foothills in rural Japan.

www.paintingholidays.com.au
glen@paintingholidays.com.au

12 days from $5375USD (3400GBP) Includes accommodation breakfast some meals land tour costs per the itinerary. **Visit our website for details**

With award winning contemporary watercolour artist Craig Penny

RA
★★★★★
The Guardian
Royal Academy of Arts
Joseph Cornell
Wanderlust
Until 27 September 2015
The Sackler Wing
royalacademy.org.uk
Friends of the RA go free
Additionally supported by
TERRA
FOUNDATION FOR AMERICAN ART
All works by Joseph Cornell. From left: Object (Soap Bubble Set), 1941. Box construction, 46.4 x 31.4 x 9.8 cm. The Robert Lehman Art Trust, courtesy of Aimee and Robert Lehman; A Parrot for Juan Gris, 1953-54. Box construction, 46.1 x 31 x 11.7 cm; Tilly Losch, c. 1935-38. Box construction, 25.4 x 23.5 x 5.4 cm. Collection of Robert Lehman, courtesy of Aimee and Robert Lehman. Photos The Robert Lehman Art Trust/Collection of Robert Lehman, courtesy of Aimee and Robert Lehman. Photography: Clucksilver Photographers, LLC. © The Joseph and Robert Cornell Memorial Foundation/VAGA, NY/DACS, London 2015. Exhibition organised by the Royal Academy of Arts, London, and Kunsthistorisches Museum, Vienna.

CREATING Patterns

SPANISH ARTIST **ANA MONTIEL** THINKS ADULT COLOURING BOOKS ARE RESTRICTING OUR CREATIVITY. HER *VISUAL MANTRAS* PAINTINGS AND NEW ART PLAYBOOKS EXPLORE THE MEDITATIVE QUALITIES OF REPEATING DESIGNS AND COLOURS

How did the idea for the *Visual Mantras* series come about?
In 2007, I started practising yoga and meditation. The idea of focusing on drawing and painting as meditation made sense. When a friend saw some of the first pieces, she reminded me that I was already doing some kind of meditative drawings when I was a kid. I would listen to the teachers in class while filling sheets of paper completely with repetitive shapes.

How exactly does a typical painting develop?
For the more geometric ones, I normally figure out a basic outline and take it from there. I have tonnes of different colour tests for each structure, even though I share just one or two of each. There are also some more organic pieces that have evolved with me just painting directly.

How do you apply the paint?
I normally do it colour by colour, starting with the lighter ones and finishing with the darker hues.

Which is more important: the artwork or the process?
Both are equally important, each in their own way. Personally I'm all for the process, as focusing on it keeps me busy and not too attached to the result. Having said this, the finished piece is very important too, as a snapshot of a moment, idea or feeling.

There are obvious parallels between the *Visual Mantras* and things like spirituality and art therapy. Have you ever studied any other disciplines like this?
Yes. Over the years I've studied herbalism, yoga, astrology, ayurveda, acupressure, numerology and many other things related to ancient spirituality practices and the occult. There are three books relating to creativity that I read years ago and they each inspired me a lot: *The Artist's Way* by Julia Cameron, *Catching the Big Fish* by David Lynch and *Steering by Starlight* by Martha Beck.

Tell us about your new books, *The Paintbrush Playbook* and *The Pencil Playbook*. How did they come about?
Quarry Books approached me and asked if I was interested in developing the series. They wanted simple exercises that everyone could try and I suggested that the leitmotif of the books would be exploring creativity without restrictions, judgment or attachment to the results – no experience needed, just enthusiasm!

What sort of things do they include?
I give some tips and suggestions for the reader to explore different techniques and styles. There are 44 different exercises that go from learning how to make an all-over pattern, to drawing music or experimenting with textures.

Adult colouring books are the surprise publishing success of the last few years. What are your thoughts on them?
I always like the idea of people having a good time and exploring creativity. The only tricky part for me is when the books are telling you that one thing is right and another is wrong. There is no right or wrong [in art], it's just a question of taste, so if you want to paint outside the outlines, by all means go for it. Art has to be free and be enjoyed, not restrictive or comparative.

If someone were to attempt their own visual mantras, have you got any advice for how they might begin?
Focus on rhythm and repetition, and follow your intuition. You can start by drawing a simple grid on a piece of paper. Use a pencil to draw an outline of a shape in each of the areas of the grid. Then proceed to colour with the technique you prefer. Put your attention into the colour and, if helpful, repeat a mantra inside your head for added health benefits.

Looking back at the *Visual Mantras* you have made so far, have they reflected your moods in any way?
Yes, totally. As it's an ongoing project, it keeps evolving with me. Now that I'm spending some time in Mexico, I'm working a lot with bright primary colours that have nothing to do with the palette I used in 2010, when I had just moved to London. The techniques are also evolving. I began by using watercolour and coloured pencils on paper, whereas now I'm focusing more on painting larger canvases with oil and acrylic paints.

***The Paintbrush Playbook* and *The Pencil Playbook* are published by Quarry Books, RRP £12.99. www.anamontiel.com**

BELOW Ana in her London studio

OPPOSITE PAGE
Zig Zag, from Ana's *Visual Mantras Winter 2013/14* painting series

"IF YOU WANT TO PAINT OUTSIDE THE OUTLINES, GO FOR IT... ART HAS TO BE ENJOYED, NOT RESTRICTIVE"

DEVELOPING IMAGES

FOR CORNISH ARTIST **AMANDA HOSKIN**, EACH NEW EXHIBITION BEGINS WITH A NEW SKETCHBOOK. SHE TELLS **JENNY WHITE** HOW THESE VISUAL DIARIES INSPIRE HER COASTAL LANDSCAPES

It would be hard to find an artist who doesn't make preparatory drawings in one form or another, but Amanda Hoskin takes the use of sketchbooks to a whole new level. More than just a means to an end, the Cornwall artist's sketchbooks are detailed records of each chapter in her creative journey.

Amanda's sketchbooks contain written notes and loose watercolour sketches made on site, alongside more fully realised pieces that she works on back in the studio at the end of a day spent walking and sketching. Though her finished large-scale paintings are always made in oils, when Amanda is out in the landscape she employs a broader range of materials, including watercolour, pastels, acrylic ink and even collage. The result is as much an illustrated diary as it is a sketchbook.

"I prefer to draw and paint quick watercolours than to take photos, because photos don't tend to capture the feeling of a place," she explains. "If you take a photo, you haven't really looked at the scene, and when you look at the photo afterwards, it's often a disappointment.

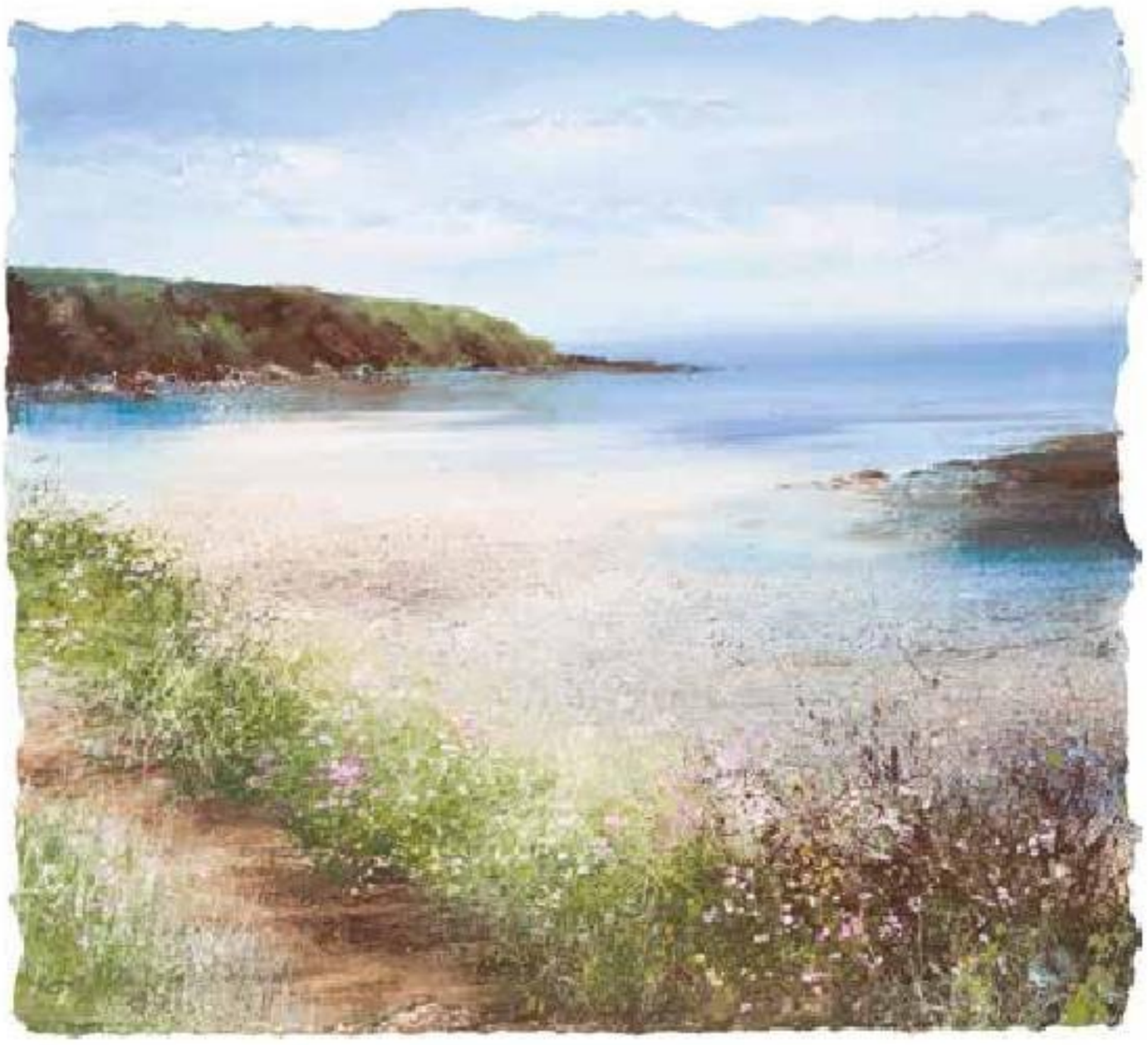
"You can capture much more with a watercolour sketch. It all goes in, even if you're not really aware of it at the time. You can also note down the thoughts you had at that moment. Then when it comes to working in the studio, all of this information makes a scene much easier to paint."

Proudly Cornish, Amanda paints from a pretty, purpose-built studio in the back garden of her mother's house in the port village of Par. It's a large, light space with plenty of room for the stacks of sketchbooks she has filled across the course of her career so far. "Cornwall is hugely important to my work. I do go abroad and paint, but this is my base and I have a strong connection to the Cornish landscape."

Amanda loves to pick particular journeys as themes for her shows, so many of the sketchbooks record long river walks and coastal explorations.

"I fill a sketchbook for virtually every solo exhibition that I do, so I have collected quite a number of them over the years. I don't keep many of my paintings – they all tend to sell – so it's nice to have the sketchbooks as records of the work I did at that time."

www.amandahoskin.co.uk



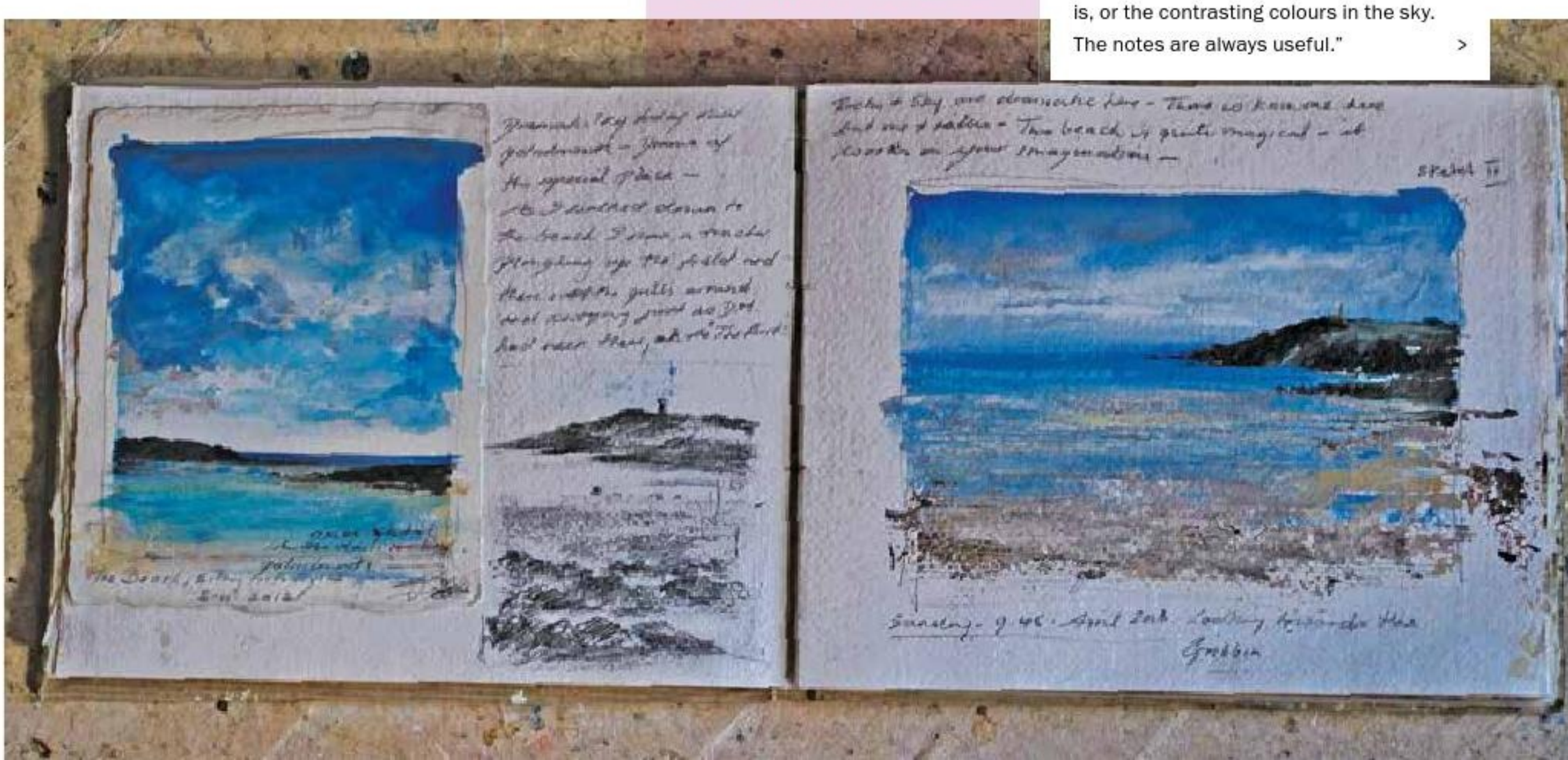
TOP *Summer Path and Seapinks*, oil on paper, 26x28cm
OPPOSITE PAGE *Gorse and Heather on the North Coast*, oil on canvas, 56x46cm

"PHOTOS DON'T CAPTURE THE FEELING OF A PLACE... I PREFER TO PAINT THEM"

POLRIDMOUTH BEACH SKETCHBOOK, 2014

"This was from a show that was based around the writer Daphne du Maurier, who lived locally. I made these sketches on Polridmouth Beach, which is believed to have given her the idea for [her 1938 novel] *Rebecca*.

"When I go out sketching, I'll often take cut-up pieces of watercolour paper with me so that while one painting is drying I can work on another one. That's what I did here. The written notes are also typical of the way I work: I'll often write ideas down – colours, or ideas of colours, that I may want to use later on. They might be thoughts on the light and how dramatic it is, or the contrasting colours in the sky. The notes are always useful." >



LEFT *Moonrise over the River, St Clements,* oil on paper, 26x27cm

FAL RIVER SKETCHBOOK, 2014

"This was for a show called *Journey of the River Fal* at Beside The Wave last September. I used watercolour and some acrylic inks first, and then left that to dry before gradually getting the softer colours coming through with pastels.

"I paint a lot with my fingers, and used them for blending here to get a slightly dreamy feel. I cut off some bristles from a tarring brush and used that to apply the watercolour and create some of the lovely patterns and shapes. I used acrylic ink to get the dramatic effect of the leaves and the plants against the light."

"I PAINT A LOT WITH MY FINGERS... I USED THEM FOR BLENDING HERE TO GET A DREAMY FEEL"

PRUSSIA COVE SKETCHBOOK, 2014

"This is from last year's show at Mid-Cornwall Galleries, *The Smugglers' Way*, which was about the path from Boscastle to Looe. The painting of the old tin hut started with watercolour and acrylics then was highlighted with oil paints – I'm quite happy to put acrylics and oils on top of watercolour just to enrich it. I added pastel to get the texture of the corrugated roof. It has to be a bit messy, otherwise it can look twee.

"I also copied out a smugglers' song I found. Adding this kind of element is really fun for a solo show – it keeps my imagination going if there's a theme and a story." >

RIGHT *Evening Sky at Prussia Cove*, oil on canvas, 100x100cm

LEFT *The River Fowey Looks Beautiful Bathed in Autumn Light,* oil on paper, 18x20cm

FOWEY RIVER, 2015

"This was for an exhibition at Fowey River Gallery called *The River Flows Home to the Sea*. In the main sketch on the right-hand page of the sketchbook, I wanted to create the feeling of looking through the trees, so it needed to be dynamic and colourful. I put down the greenish-yellow parts quite quickly with pastels and then drew in the trees very loosely using a brown acrylic ink. You can get some nice effects using a wet watercolour brush and adding other coloured inks while the first colour is still wet. They react and spread and you get all sorts of interesting, unexpected effects. When it was dry, I used a bit of pastel to bring in the green and orange."

"YOU CAN GET NICE EFFECTS BY ADDING MORE INKS WHILE THE FIRST COLOUR IS STILL WET"

ZENNOR SKETCHBOOK, 2007

"I walked and painted the entire Cornish coastal path over four years, and this inspired four solo shows: 100 miles per show! The sketches on the right-hand page are textures and patterns in Zennor. I've added leaves I collected on the way too. In the bottom left-hand corner is a quick watercolour study. It started with quite a light wash and I added more ink and pencil in the foreground to create the branches. Around this time, I also started to explore other ways of adding texture: for example, torn off pieces of handmade paper, a bit of gold leaf and other pieces of paper or writing."

RIGHT *Heather and Gorse on Bells Hill, Zennor,* oil on paper, 23x25cm

MY EXHIBITION

Naomi ALEXANDER

THE NEW RETROSPECTIVE OF THIS ROYAL INSTITUTE OF OIL PAINTERS MEMBER COLLECTS TOGETHER MORE THAN 50 YEARS WORTH OF INTERIOR PAINTINGS, FROM PRIVATE HOMES TO THE STUDIOS OF HER ARTIST FRIENDS

I'm intrigued by the intimate spaces in a house. Well, my curator discovered that all I seem to do is paintings of sinks and toilets! I have certainly, for instance, taken many photos of toilets in different countries. Bathrooms and kitchens are fascinating too, I find them nice and untidy.

Artists like John Bratby really influenced me. The 1960s was a time when it stopped being about pretty art or abstract art, and became more about the 'kitchen sink' style. Bratby painted toilets and cornflakes on the table, and I wanted to become more natural or down to earth, too.

I'll never forget my brother's flat in Hampstead. It was wonderful when he emptied it out. He said it was boring and there was nothing to paint there, but I found it quiet and peaceful. I painted *Savernake Road Interior* there and I took a lot of time over it. In a way, it was a bit like abstract art – it's empty and beautiful at the same time.

I can't bear painting outdoors. People always say: "Why don't you join in sketching?" but I can't do it. It intimidates me. I prefer to paint on my own without anyone looking over my shoulder.

I trained as a picture restorer. I tend to avoid going to other people's exhibitions because if I admire them I tend to come back and paint in the same way.

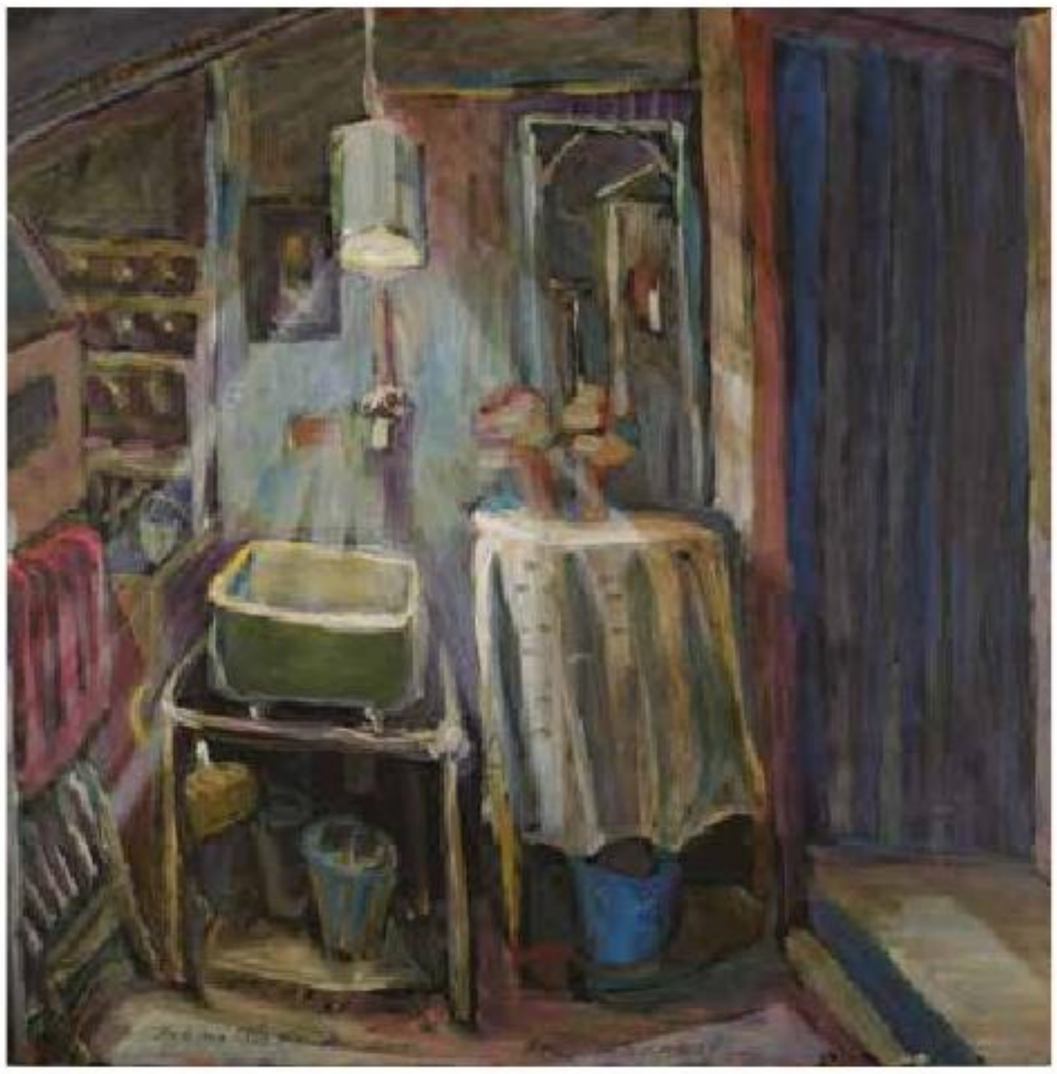
I wish I could paint the way I did when I was 21. I prefer it. I like simplification. I think my restoration training has made me too busy in my own paintings. I end up putting much too much in, because I think I have to show it. I don't know how not to show it.

I always admired the techniques of Walter Sickert, Édouard Vuillard and Pierre Bonnard. I adored the German Expressionists as well, I'd love to paint like them and I could do it, but you have to keep to the same style otherwise galleries don't want you. It's a shame – Picasso changed styles but contemporary artists have got to be recognisable.

I did changed my style not so long ago though and it was very freeing. I've got pictures from Ein Hod [an artists' village in Israel] and they were more abstract. I painted the kitchen many times, first naturally and then gradually, the more you know it, the more you can free yourself from looking at it and just paint what you want. I began to flatten it all out and just make shapes, which was just wonderful.

My exhibition includes paintings of Ken Howard and Dame Paula Rego's studios. My cousin, Ruth Rosengarten, wrote one of the first books on Dame Paula and so she introduced me to her a long time ago. Dame Paula let me have her old studio when she left and her work was a big influence on me at the time – I made a few pictures that were spooky,

ABOVE *My Lounge in Netanya, Israel*, oil on board, 33.5x39.8cm
RIGHT *Bathroom, Birch Grove*, oil on paper, 26.6x18.2cm



LEFT *Kitchen in the Craft Room, Kibbutz Kfar Hanassi*, oil on board, 30.2x30.2cm
BELOW *Churchill's Bedroom at Birch Grove*, oil on board, 33.4x17.8cm

just as she would have done. She was wonderful to me when my father died as well, she was just there for me. My mother got on with her as well because they were both crazy!

The most important part of an interior painting is good design. I have two ways of doing this. One is looking into a small mirror so I can see the picture in reverse. I've also got an eyepiece from a photographer that turns everything black and white. If you look through it, you can see if a colour is shooting out in one corner or if the design is wrong.

***Domesticity: Paintings, Drawings and Prints* by Naomi Alexander runs from 25 July to 31 October at Shipley Art Gallery, Gateshead. www.naomialexander.com**

> “PAINTING OUTDOORS INTIMIDATES ME. I LIKE TO PAINT ON MY OWN”

THE WORKING ARTIST

STRUGGLING TO KNOW IF YOUR WORK IS GOOD ENOUGH? AN IMAGINARY FRIEND COULD BE JUST THE ANSWER, SAYS COLUMNIST **LAURA BOSWELL**

ABOVE
Sunset, Tennyson Down, Japanese woodblock print, 122x72cm

There are times when all artists need to decide if a piece of work is good enough to keep and, perhaps more importantly, to sell. Exercising sensible quality control over your work is very important, but knowing when to trash a piece of work or when to persevere can be a difficult call.

My first rule is to remember that my reputation as a printmaker is worth far more than any single work of art. Quality control begins with practical judgments. I make it a matter of course to destroy any work with technical issues, such as damaged paper, that might compromise the finished artwork. Next, I check for faults in my printing and eliminate any obvious mistakes like misaligned printing or dirty marks. Finally, I have to decide whether any lesser faults in the printing are merely things I would change if I could and will not affect the viewer's enjoyment or whether they are compromising the work.

I find putting the print away for a couple of weeks before assessing it will often give me the ability to see it with fresh eyes and make a sensible decision. We artists are often so close to our work that we find fault where a viewer might only see a great picture, so be careful before you condemn work on a tiny imperfection.

Destroying a work because it doesn't represent you at your best is only necessary if you are truly unhappy. We all improve and early work may not be our best, but it is an important part of our journey. I try never to abandon a print half way through unless it is obviously going nowhere. Prints often have a tricky patch in the middle and then redeem themselves, leaving me delighted with the end result.

My simple rule for deciding on whether a print is good enough is to think of the two printmaker friends I truly respect and imagine myself showing them the finished work. If I feel in any way ashamed at the thought, the print isn't good enough and getting rid of it will be the right thing to do.

www.lauraboswell.co.uk

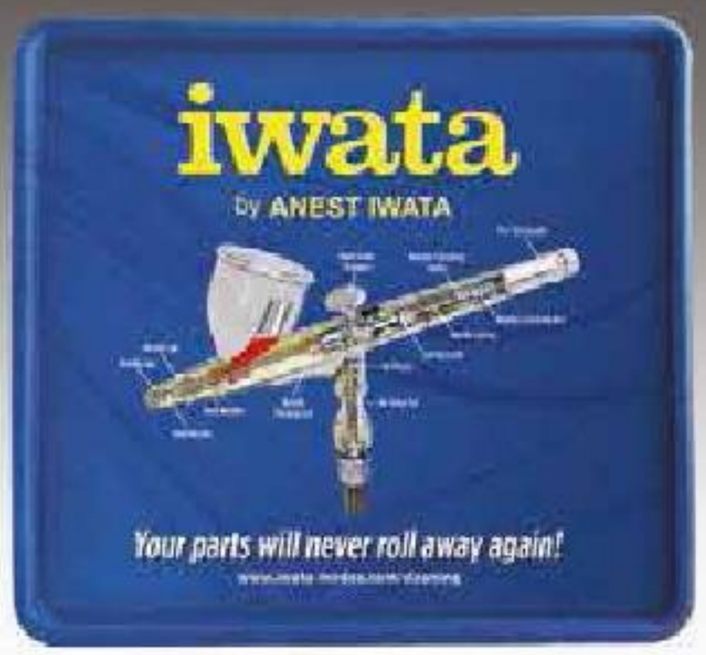
> “ARTISTS OFTEN FIND FAULT WHERE OTHERS SEE A GREAT PICTURE”

The Airbrush Company Ltd

AIRBRUSH EQUIPMENT, PAINTS & ACCESSORIES

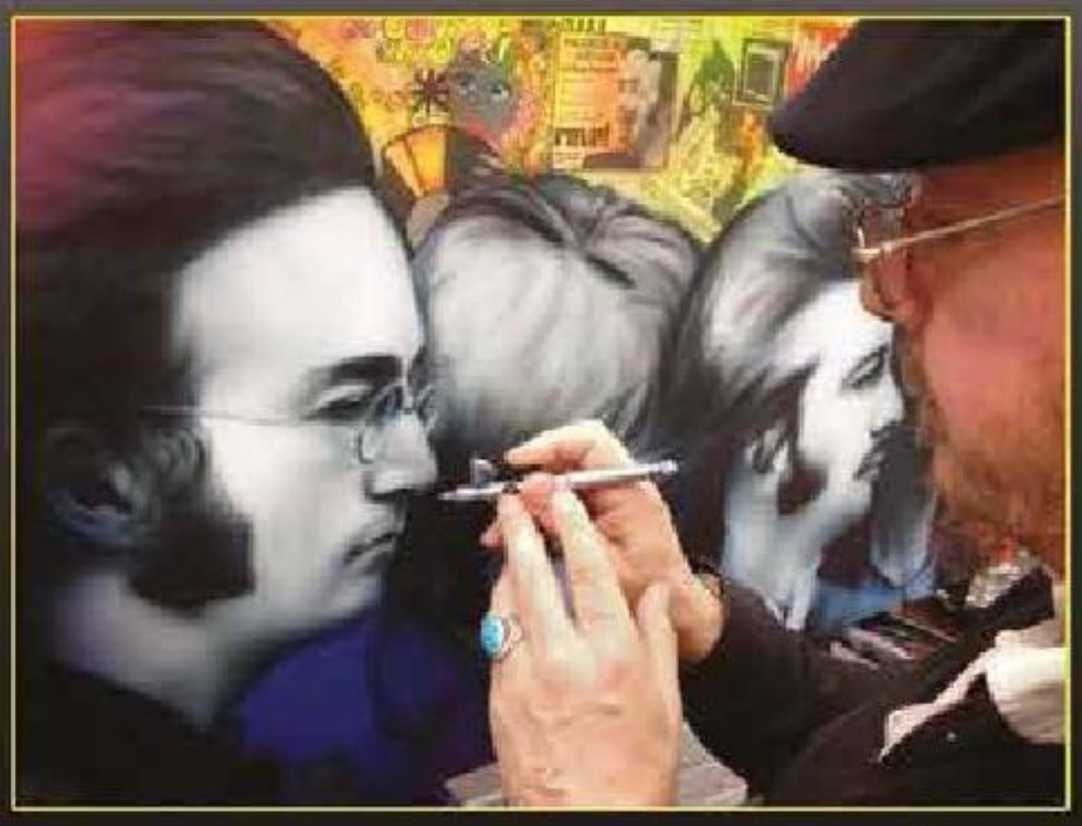
ARTOOL PRODUCTS
STUDIO Wipes™

Airbrush Cleaning Mat



CLEAN YOUR AIRBRUSH LIKE A PRO!

Learn how to airbrush with Giorgio Uccellini



Airbrush Cleaning Kit

Contact us for more info.....

www.Airbrushes.com 01903 767800 sales@airbrushes.com

IN THE STUDIO WITH

DAWN COLE

THIS KENT-BASED ARTIST COMBINES PRINTMAKING TECHNIQUES AND ARCHIVAL RESEARCH IN HER GARDEN STUDIO TO CREATE DEEPLY PERSONAL ART PROJECTS. WORDS AND PHOTOS: **STEVE PILL**

How do you divide your time between the printmaking and the more conceptual work?

Well actually, there is no divide. I don't see them as being separate. Unlike many printmakers, I don't really consider myself a specialist in one particular technique. I tend to use printmaking in quite a conceptual way. The idea and the technique I use have a connection. The technique I use to produce a body of work will be as important as the work itself.

Did you train as a printmaker?

I did a fine art degree but I knew when I did print that that was the medium for me – I just fell in love with it really. I felt like I'd come home. It just was right. I went through phases where I thought I might be a painter or a sculptor but even then I was swaying between print and sculpture. Print ticks all the boxes for me.

What are those boxes? Are you more interested in the aesthetic of printmaking or the process itself?

It's a bit of both. It's usually that the process has something that links to the ideas I am thinking about.

Does that mean every new body of work requires learning a new printmaking process?

Yes, there are so many different techniques and each one offers something different. Often I will go to a class and find out the basics and then just play until I can make it do what I want it to do.

Tell us about your latest body of work, *Resting Place*.

Resting Place is a project of live performances, spoken word and print-based installations that actually began back in 2011. I've lived with it for a very, very long time.

All of my projects follow on from one another and ideas are very much interconnected. *Resting Place* developed from another body of work called *Reading Between the Lines*. That was made as an immediate response to the archive of Clarice Spratling, my great aunt, who was a nurse in the First World War.

How did you come across the archive?

When my father died, my mother was throwing out a load of old stuff. The archive was in a suitcase and I brought it home and stuck it in my attic. One day, I started transcribing the diary and the *Reading Between the Lines* prints were my first response to this text. When I wanted to move beyond that, I started to visit the places that Clarice talked about in the diary.

What sorts of places have you visited?

Places like the St John's Ambulance Museum where she signed up and then I went to Boulogne and Wimereux, where she was posted. As I was walking around the cemetery at Wimereux, all of the graves were laying flat and they very much reminded me of one of the photographs from the hospital ward. The graves looked like pillows lying on the ground. *Resting Place* grew out of what the words can be – we think of them as a final resting place, or they can be a bench on a long walk; a bed can be a resting place; a pillow can be a resting place.

> MY PROJECTS FOLLOW ON FROM ONE ANOTHER... THE IDEAS ARE CONNECTED

How then do you turn that into an artwork?

I usually start by collecting something related to the idea. With *Resting Place*, I started to buy pillow cases – specifically vintage, hand-embroidered ones because I wanted that connection with a person.

What do you do with collections?

It depends how I want to use them. For the pillowcases, I made castings from the embroidery, which became another body of work called *The Pillow That Smells of His Hair*. I like to start with something simple that doesn't require a huge amount of thought, because it allows my brain the space to think around the subject.

You seem like someone who is very open to possibility.

Absolutely. I have no idea when I start where it will lead me. One of the things I love is allowing the research to take me down a path and not being worried if it is a deadend and I have to backtrack and take another path. It's the connections and the coincidences that happen which are the exciting thing.

www.dawncole.co.uk

Artists & ILLUSTRATORS

ARTISTS OF THE YEAR 2015

THE SEARCH IS ON FOR FRESH, UNDISCOVERED ARTISTIC TALENT! SEND US YOUR LATEST MASTERPIECE FOR THE CHANCE TO WIN MORE THAN £10,000 WORTH OF ART PRIZES

Launching last month, our eighth annual *Artists & Illustrators* Artists of the Year competition is bigger and better than ever – with more prizes, more chances to win and even greater exposure for your art.

The overall winner of this year's competition will receive a £1,000 cash prize and gallery representation from London's Panter & Hall with the chance to work towards your own solo exhibition. 50 shortlisted artworks will also be displayed at a special exhibition held at Mall Galleries, London SW1, from 22-27 February 2016. An exclusive awards evening will see more than £9,000 worth of extra prizes distributed, giving you even more chances to win art vouchers, courses, materials and more.

Remember, if you are a member of our Portfolio Plus scheme, you can enter multiple artworks free of charge. Not signed up? Visit **www.artistsandillustrators.co.uk/register** and join from as little as £2.49 per month.

JUDGING

Submissions close at midday on 10 September 2015. A shortlist of artworks will be drawn up by our panel of judges, which includes Tiffany Hall of Panter & Hall and *Artists & Illustrators* editor Steve Pill. Readers will then have the chance to vote for their favourite shortlisted works at www.artistsandillustrators.co.uk.

PRIZES

The creator of the overall winning artwork will be crowned our Artist of the Year and receive both a £1,000 cash prize and gallery representation courtesy of Panter & Hall. Situated on London's Pall Mall, this prestigious institution topped a list of the "world's best private art galleries" in *The Telegraph* and will offer one artist the chance to join

ABOVE Our Artist of the Year 2014, Camilla Dowse

RIGHT Crowds admire previous shortlisted works at the Mall Galleries

their portfolio of established British and international talents, and potentially work towards a solo exhibition. Our other prizes include:

- £1,500 of gift vouchers to spend with Arte Miranda, GreatArt and Pegasus Art
- A £1,300 painting holiday for two courtesy of Paintbox Holidays
- £1,000 of art course and holiday vouchers for the Shorland Old Farm and St Ives School of Painting
- £500 worth of printmaking supplies from Intaglio Printmaker
- £500 worth of art materials from Cass Art
- £500 worth of watercolour paper from Clairefontaine
- £500 cash prize courtesy of Derwent
- £500 worth of art classes at the London Atelier of Representational Art
- £500 of vouchers for Maimeri products
- £500 worth of artists' paper from Canson
- £500 worth of one-to-one art tuition from Wild & Tame
- £500 worth of giclee prints from Gemini Digital Colour

Plus prizes from Art Academy, Royal Talens and Winsor & Newton. See website for further details.

HOW TO ENTER

You can enter the competition in one of two ways:

1. ONLINE

Take a digital photo of your artwork(s). Go to our website at **www.artistsandillustrators.co.uk/2015**. Select whether or not you are a member of Portfolio Plus – if so, entry is free! Complete the form, taking care to fill in all requested fields, attach your artworks (up to a maximum of nine per form) and complete your payment information (if applicable). Select the "Submit" button to send us your entries.

2. BY POST

Complete the form opposite and post it, along with a photo or print of your artwork (and cheque if applicable), to:

Artists of the Year 2015, *Artists & Illustrators*,
The Chelsea Magazine Company Ltd.,
Jubilee House, 2 Jubilee Place, London SW3 3TQ

Please do not send your original artwork at this time – instead send prints of your work, no larger than A4 in size. Originals must be available for the exhibition in 22-27 February 2016, otherwise the work will be disqualified. The closing date for all entries is noon on 10 September 2015.

Entries will only be accepted in one or more of the following mediums: all water-based mediums (including watercolours), oils, acrylics, gouache, all drawing mediums (including pastels and charcoal), collage and all forms of printmaking. Digital art is not accepted. If your artwork is based on photographic reference material, you must either own the copyright to the image(s) or be able to produce written permission from the copyright holder. You may enter multiple times, but please complete a separate form for each entry. Photocopies of the form are accepted.

PHOTOS: NEIL HALL AND SEAN MALYON

With thanks to this year's prize donors:

Artemiranda.es
THE ART ACADEMY
CANSON
CASS ART EST.1984
Clairefontaine
DERWENT
Gemini Digital Colour
GreatArt
Intaglio
lara
MaiMeri
Paintbox
PEGASUS ART
ROYAL TALENS
Shorland Old Farm
ST IVES SCHOOL OF PAINTING
WINSOR & NEWTON

ARTISTS OF THE YEAR 2015

Name

Address

Postcode

Date of Birth

Email

Telephone

Title of work

Medium used

Size of work

PLEASE TICK AND COMPLETE ONE OF THE FOLLOWING THREE OPTIONS:

☐ **1. I AM A PORTFOLIO PLUS MEMBER**
Entry is free to all existing Portfolio Plus members. Please enter your unique Portfolio Plus URL here:

www.artistsandillustrators.co.uk/

Not a member? Sign-up today at: www.artistsandillustrators.co.uk/register

☐ **2. I WOULD LIKE TO PAY BY CHEQUE**
I enclose a cheque payable to *Artists & Illustrators* for £5

☐ **3. I WOULD LIKE TO PAY BY CREDIT CARD**
Please debit my Mastercard / Visa / Maestro (delete as applicable) the sum of £5

Name on Card (if different from above)

Card No

Expiry Date /

Maestro: Issue No

Valid From /

Signature

Date

☐ Please tick if you are a subscriber to *Artists & Illustrators*

The closing date for all entries is 10 September 2015 at midday. Terms and conditions apply. For full details, go to www.chelseamagazines.com/terms-and-conditions. Please tick here if you would prefer not to be contacted by *Artists & Illustrators* ☐ the competition's prize donors ☐ or carefully selected third parties ☐

The Conservatoire

Summer Drawing and Painting Workshop

Two weeks of drawing and painting in a stunning Grade II listed 19th Century art studio in idyllic Blackheath Village. Located just 15 minutes outside of Waterloo, The Conservatoire is the perfect environment to learn painting with classically trained Nick Cuthell.

£465 for two weeks. One week option available.
31st August 2015 – 11th September 2015

Please visit our website for more information:
www.conservatoire.org.uk/summerpainting

Ilkley Art Show

ilkleyartshow.co.uk

- Many free art demonstrations
- More art workshops
- An exhibition & sale of works by some of the regions finest artists

Advance tickets £4.00, concession **£3.00.**
On the door £5.00, concession **£4.00.**
Discounts for Art Clubs & Groups
Tickets valid for both days

Artists Demonstrating include:
Charles Evans, Robert Dutton, Tony Hogan, Jeremy Taylor, Nigel Overton, Tracey Krupianka, Brenda Chappell, and many more!

Art Material Exhibitors:
Pip Seymour Fine Art, Winsor & Newton, Daler Rowney, Derwent, Hahnemuhle, Loxley, Artmaster, Caran D'Ache, Premium Art Brands, Canson.

2015

The Ilkley Art Show is sponsored by: The Art Shops

Fri 14th & Sat 15th August
10am – 4pm
The Winter Gardens, Ilkley LS29 8HB

The Ilkley Art Show
Book your tickets on **01943 609031**
info@theartshops.co.uk
www.ilkleyartshow.co.uk

The Art Trading Company

"...a truly excellent art materials shop"
EAST COAST NET

55 Earsham Street, Bungay, Suffolk NR35 1AF
tel: 01986 897979
www.TheArtTradingCompany.co.uk

COOMBE FARM STUDIOS

Art Holidays & Courses year-round at the home of artist & author PAUL RILEY

3 & 5 day courses from £385 residential full board. Tutors include Paul Riley, Gerry Dudgeon, Laurie Steen RWA & Bettina Schroeder.

01803 722 352 www.coombefarmstudios.com

PAINT *in Portugal*

ENTER OUR PRIZE DRAW FOR THE CHANCE TO GET ARTY IN THE ALGARVE

The gorgeous Portuguese fishing port of Olhão is the perfect place to relax and unwind. Situated just outside Faro on the country's southern coastline, it is home to bustling markets, historic buildings, countless fishing boats and street cafés – perfect for soaking up the sunshine.

With such abundant subject matter on its doorstep, Art in the Algarve has become the go-to company for quality painting holidays in the area. The company's historic art school makes the perfect base for your studies with a range of professional tutors, which includes *Artists & Illustrators* contributors Roger Dellar and Grahame Booth. To find out more, please visit **www.artinthealgarve.com**

THE PRIZE

One lucky winner selected at random from this month's prize draw will enjoy a seven-day course with Art in the Algarve. You can choose a place on any art course worth up to £815, subject to availability. The holiday includes accommodation, all food and drink (including half a bottle of wine with dinner), mid-week excursions and six days of professional tuition. Please note: flights and airport transfers are not included.

HOW TO ENTER

For your chance to win, enter online at **www.artistsandillustrators.co.uk/competitions** by 10 September 2015. Alternatively, fill in the form on the right and return it to:

Art in the Algarve Prize Draw, *Artists & Illustrators*, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ

The winner will be notified after the closing date. Terms and conditions apply. For more details, please visit: **www.chelseamagazines.com/terms**

ART IN THE ALGARVE PRIZE DRAW

Name:

Address:

Postcode:

Email:

Telephone:

Please tick here if you subscribe to *Artists & Illustrators* ☐
The closing date for all entries is 10 September 2015

Please tick here if you prefer not to be contacted by *Artists & Illustrators* ☐ or our competition providers ☐

ISTOCK

THE GALLERY

This month's gallery features a selection of paintings submitted to our Artists of the Year 2015 competition by members of our Portfolio Plus scheme. Not a member yet? Sign up today at **www.artistsandillustrators.co.uk/register**

1. Sandra Rodino, *Street on Burano Island*. www.artistsandillustrators.co.uk/sandra-rodino • **2. Heather Robertson, *Harris Hawk*.** www.artistsandillustrators.co.uk/heatherrobertson • **3. Jackie Ward, *New York Raining*.** www.artistsandillustrators.co.uk/jackiewardart •

4. Rebecca Barnard, *Lambing Time, Pembrokeshire*. www.artistsandillustrators.co.uk/rebeccabarnard • 5. Andrea Hook, *A Shadow of My Former Self*. www.artistsandillustrators.co.uk/andreahook • 6. Sharon Tiernan, *Peacock*. www.artistsandillustrators.co.uk/sharon-tiernan

RICHARD MCKINLEY

THIS LEADING AMERICAN LANDSCAPE ARTIST AND TUTOR SHARES HIS STRAIGHT-TALKING APPROACH TO PASTELS AND OILS WITH **STEVE PILL**

Richard McKinley's late mother used to like to joke that her son's first word wasn't "mama" or "dada", it was "why?" True enough, the 54-year-old American landscape painter has forged an international reputation thanks to his thirst for artistic knowledge and fascination with new techniques. "I tend to be very inquisitive, very obsessive compulsive – I want to understand things," he says, over the phone from his home in Medford, Oregon. "I always looked at painting in the same way: 'why did this work in this way?'"

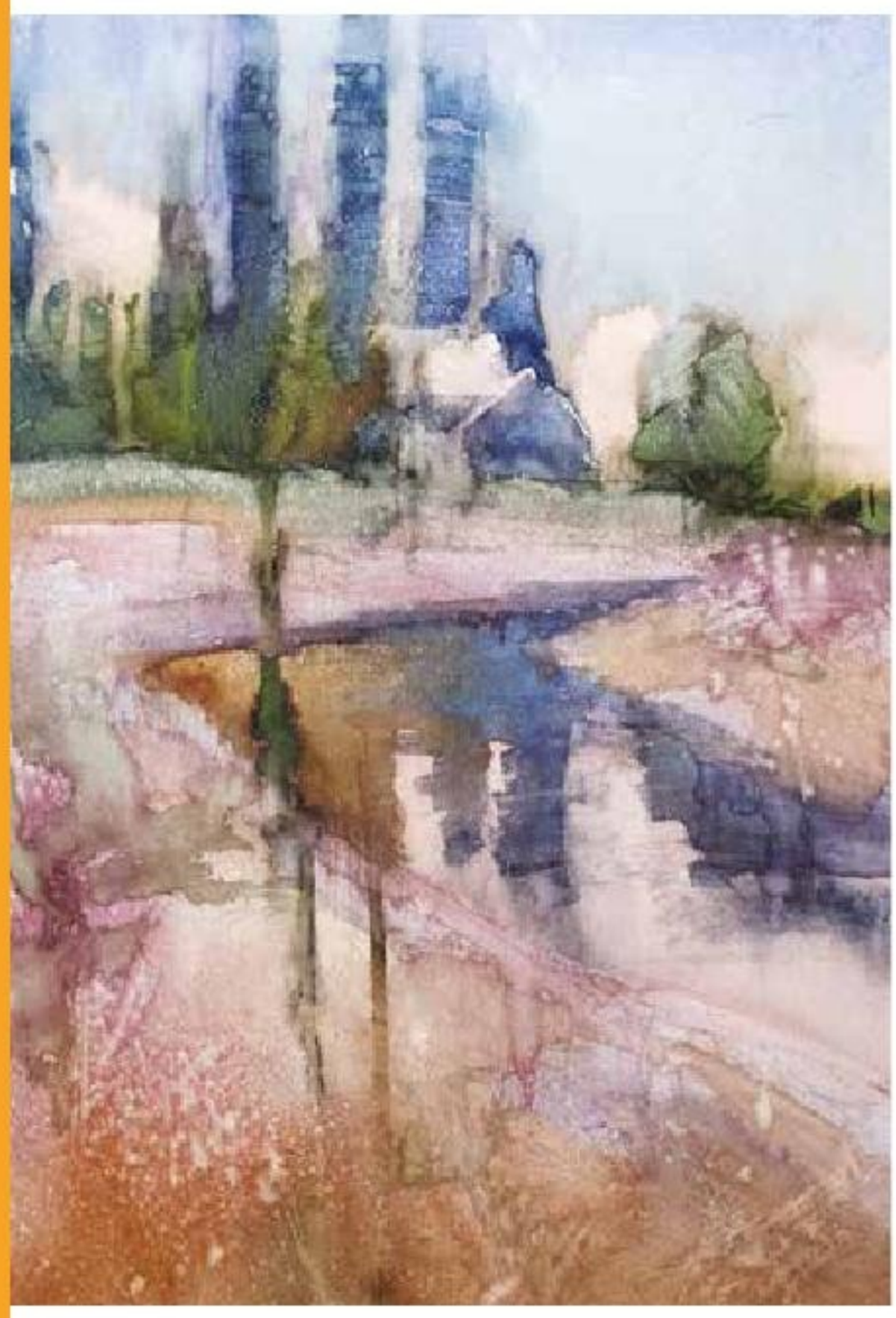
Many of the possible answers are contained in *The Landscape Paintings of Richard McKinley*, the artist's second book, which was published by North Light Books this summer. As well as featuring almost 40 years' worth of his oil and pastel paintings, it also spells out his inspiring, good-humoured and methodical approach to teaching.

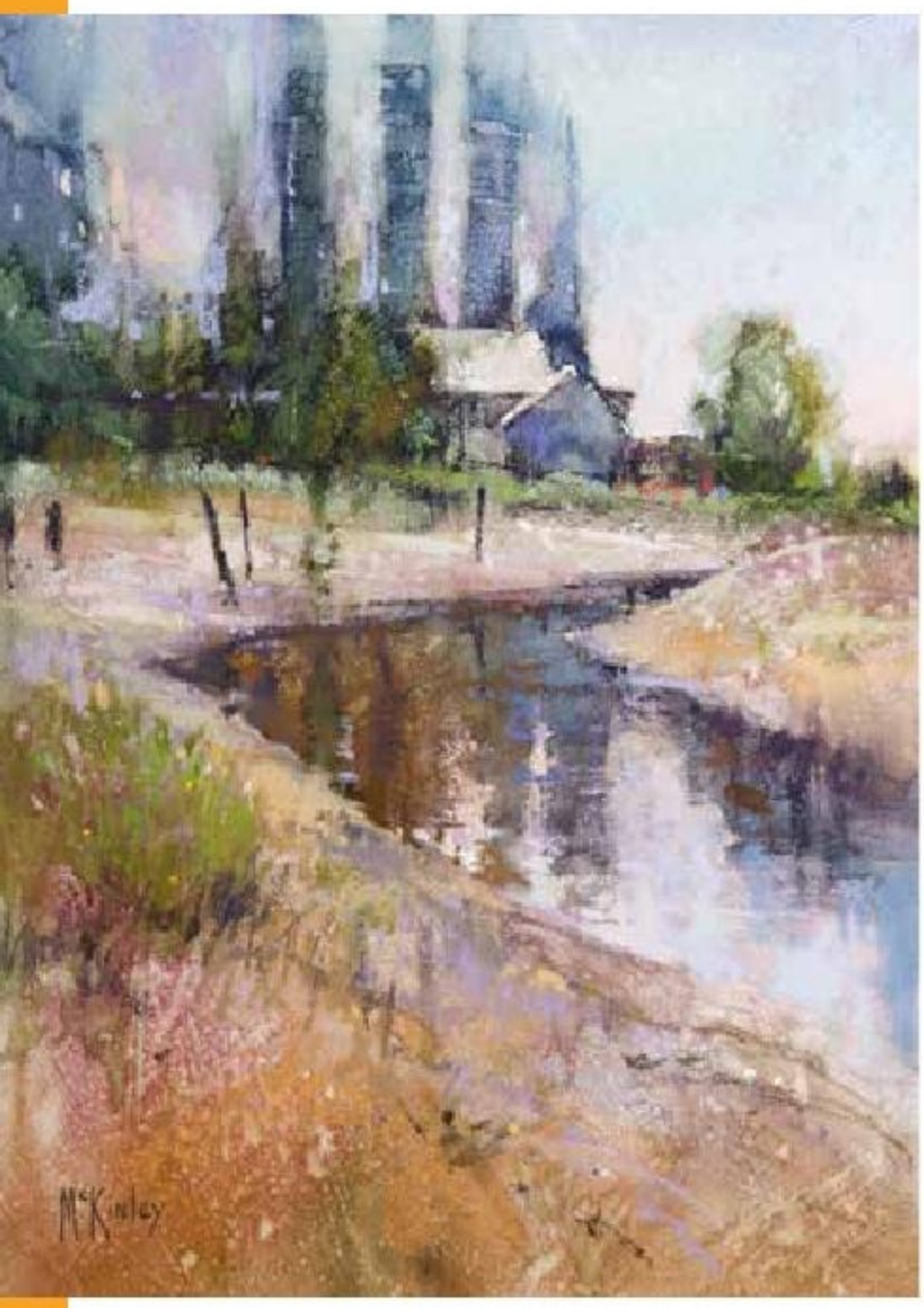
His own art education began while growing up in Oregon's Rogue Valley, thanks to his mother's interest in all forms of art. "My brother and I understood from her that it was something really precious," he says. "We had somewhat of a rough family situation so art became my escape."

His first true mentor came in the form of Margaret Stahl Moyer, a graduate of the Art Institute of Chicago and ex-wife of renowned US artist and illustrator Ben Stahl. >

LEFT *High in the Cascades*, pastel on paper, 38x46cm
RIGHT Richard paints on location in Scottsdale, Arizona, USA

PHOTO: LISA STAUFFER





The pair met in 1975 at a local art association when Richard was still in high school. Margaret was an expert in both French and American Impressionism and she agreed to provide weekly one-to-one tuition. “She was quite a character: a tiny, petite woman who often wore gloves and was a real class act. I was just this huge gangly strange kid from up in the woods to her.”

After painting together in the studio each week, Margaret would sit down with her student to critique his progress. “She would fix herself a cocktail and I would have a non-alcoholic one and then she’d start pointing things out.”

As well as reaffirming Richard’s self-critical approach to painting, Margaret also encouraged him to apply what he was learning in one medium to the other. “What I’ve come to understand more now is that oil and pastel are really kindred spirits. What I learned in pastel made my oils stronger and what I learned in oils made my pastel stronger.”

Though he has mastered both mediums, many of Richard’s career accolades to date have come when working in pastels. He was inducted into the Pastel Society of America’s Hall of Fame in 2010 and named the seventh “Laureate Pastelist” of the Pastel Society of the West Coast two years later, as well as holding down the role of contributing editor for America’s Pastel Journal.

His technique has honed over time. In the earlier stages of his career, Richard would prepare his own home-made pastel boards but now he favours coating museum-quality rag board with the cheaper, readily available grounds from Golden and Art Spectrum.

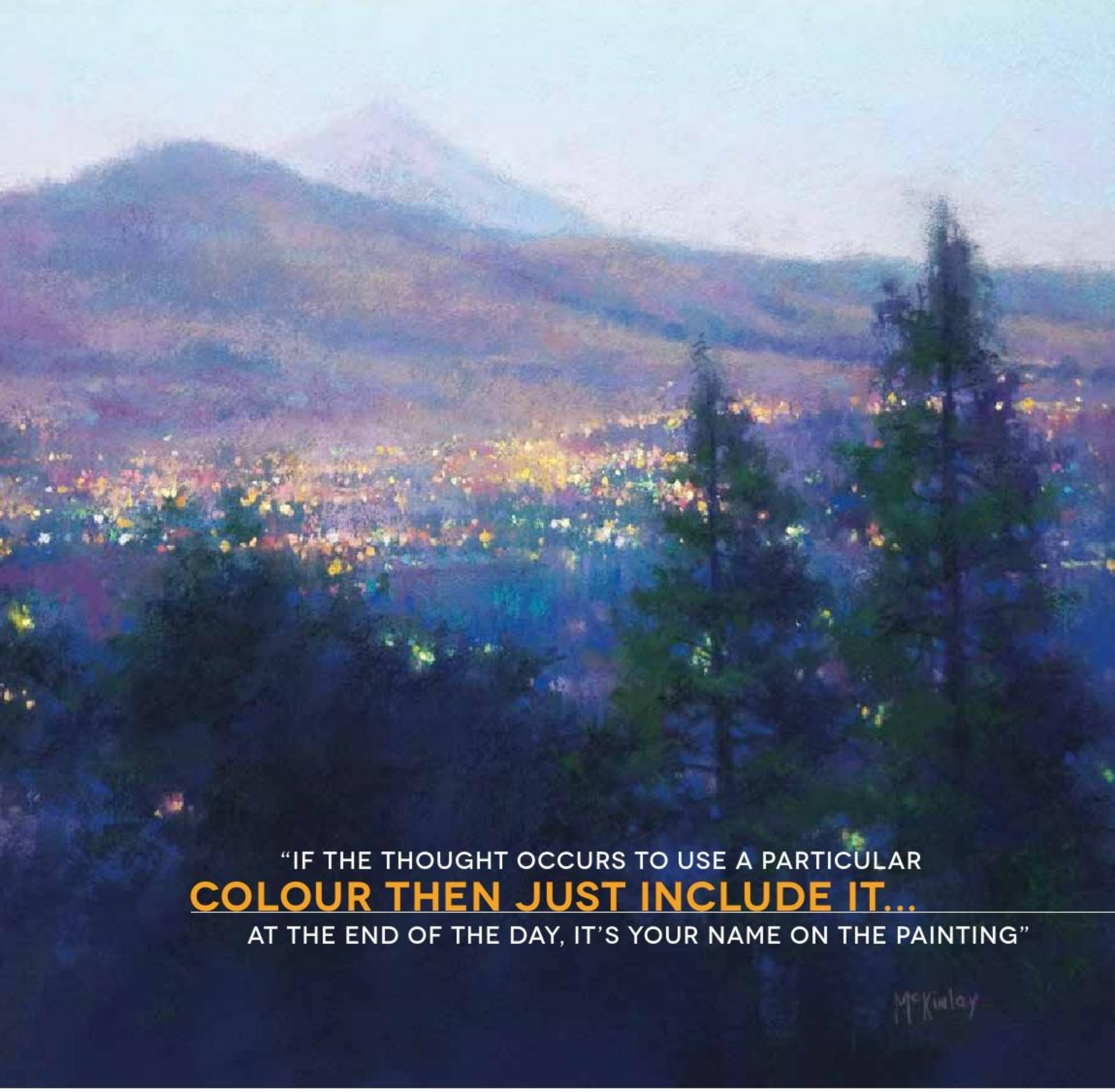
No two paintings begin in the same way. Often a pastel piece will begin with him wetting the sticks to create translucent layers of colour on the otherwise blank board, onto which he will then apply thicker pastel marks. In *Along the Slough*, one of his personal favourites, he used thin watercolour washes to make the under-painting layer – a quicker option when working on location. “The term I often use is that it is a ‘set-up’ and the only thing I am thinking when I am facing a blank piece of paper is that I am setting up a situation here to respond to,” he says.

During his workshops, Richard suggests that his students settle upon one of two approaches to under-painting: either “utilitarian” (a very functional, structured arrangement of blocked-in colour) or “inspirational” (a playful application of random colours that provides happy accidents to which you can respond in subsequent layers).

One of the most exciting aspects of Richard’s landscape painting is his broad and varied use of colour, an ability to identify and apply a full spectrum of hues where many of us might just see greens and blues. He is a self-confessed “hoarder” of pastels (“I always joke that when I die it would be worth the cost of someone flying down here to stock up on my old materials!”) and takes great comfort from knowing they are there if he needs them, even though he has honed his basic palette in recent years to a range of light and dark versions of each key colour alongside a selection of greyer, neutral colours that he uses for blending purposes.

Ask how much of the colour in his paintings is observed and how much is exaggerated, however, and Richard

LEFT *Along the Slough*, pastel on paper, 41x30cm
TOP LEFT The earlier under-painting of *Along the Slough*



explains that is simply a question of permission. "If the thought occurs to us to use a particular colour, then there must be some small part of us that has seen something that triggered a sense of wanting to do that," he says. "If you see a blue-violet in that shadow, include it. At the end of the day, it's your name on the painting"

That idea of permission really hit home for Richard about 20 years ago, when he attended a demonstration given by one of his heroes, the US pastel master Albert Handell. "Watching his hand paint was all of a sudden like he was granting permission. It bolstered my confidence to see that he was doing this or leaving that, or painting this pile of rocks rather than this profound subject matter."

While Richard occasionally comes out with the sort of well-honed anecdote that only a seasoned demonstrator can, his experience in the field also means he has developed a very straightforward and methodical way of teaching. For example, he divides the painting process itself into what he calls the three Ss. It begins with "sensitivity", the quiet, thoughtful stage when you are feeling your way around a new subject, analysing it and breaking it down into the key elements. The second stage is "serendipity", which covers the playful under-painting layer and also the establishing of edges, contrasts and atmospheric perspective (warm colours in the foreground, cooler ones nearer the horizon). And finally comes the >

ABOVE *As the Night Music Began*, pastel on homemade board, 36x41cm

"YOU CAN WIN THE HIGHEST ACCOLADES BUT
THE NEXT DAY YOU CAN STILL FEEL
LIKE AN IDIOT IN FRONT OF A BLANK PIECE OF PAPER"
McKinley

RIGHT *Sentinel of the Lavender*, pastel on paper, 30x23cm

"solution", perhaps the hardest part of the process, in which problems are resolved and a finish is achieved.

Richard's intention with these mnemonics is not to give students a formula for making a perfect painting, but rather to provide them with a structure in which they can express themselves. Students often ask how they can become looser and more spontaneous. The answer, he believes, is building your confidence through a regular, disciplined practice, something he likens to the experience of a concert musician: "If you play that piece of music over and over again, when it comes to the performance, you don't have to stop and think about what you are doing."

In recent years, Richard feels as if he has become a more economical artist and he is finally benefitting from all those years spent out in the landscape. "I don't think about theory until the painting fails," he admits. "And then when it's a failed painting, I go down the checklist to find out what I possibly did wrong."

Making a successful painting isn't a given for him, even now. "You can win the highest accolades but the next day you can still feel like an idiot in front of a blank piece of paper," he chuckles. The artist is keen to remind his students that even the Old Masters had plenty of bad days too. "They can spend all day looking at their own works and thinking they are really bad. Heck, no! Monet made a load of messes, we just don't get to see them."

The Landscape Paintings of Richard McKinley **is published by North Light Books, RRP £34.99. www.mckinleystudio.com**

Strathmore finely crafted soft cover books

Strathmore

artistpapers.co.uk

Our Soft Cover Journal is just one line from our extensive range of beautiful Strathmore Fine Art Paper, used by professional artists for over a century.

Our Soft Cover Art Journals give artists the choice of high quality sketch, toned sketch, drawing, watercolour and mixed media papers. The velvety soft cover is a rich dark brown, and the durable Smyth-sewn binding allows pages to lay flatter. These flexible, lightweight books are available in convenient, portable sizes.

01384 485 550
sales@artistpapers.co.uk

Find us on Facebook
@artistpapers

CarriArt *ArtCase*

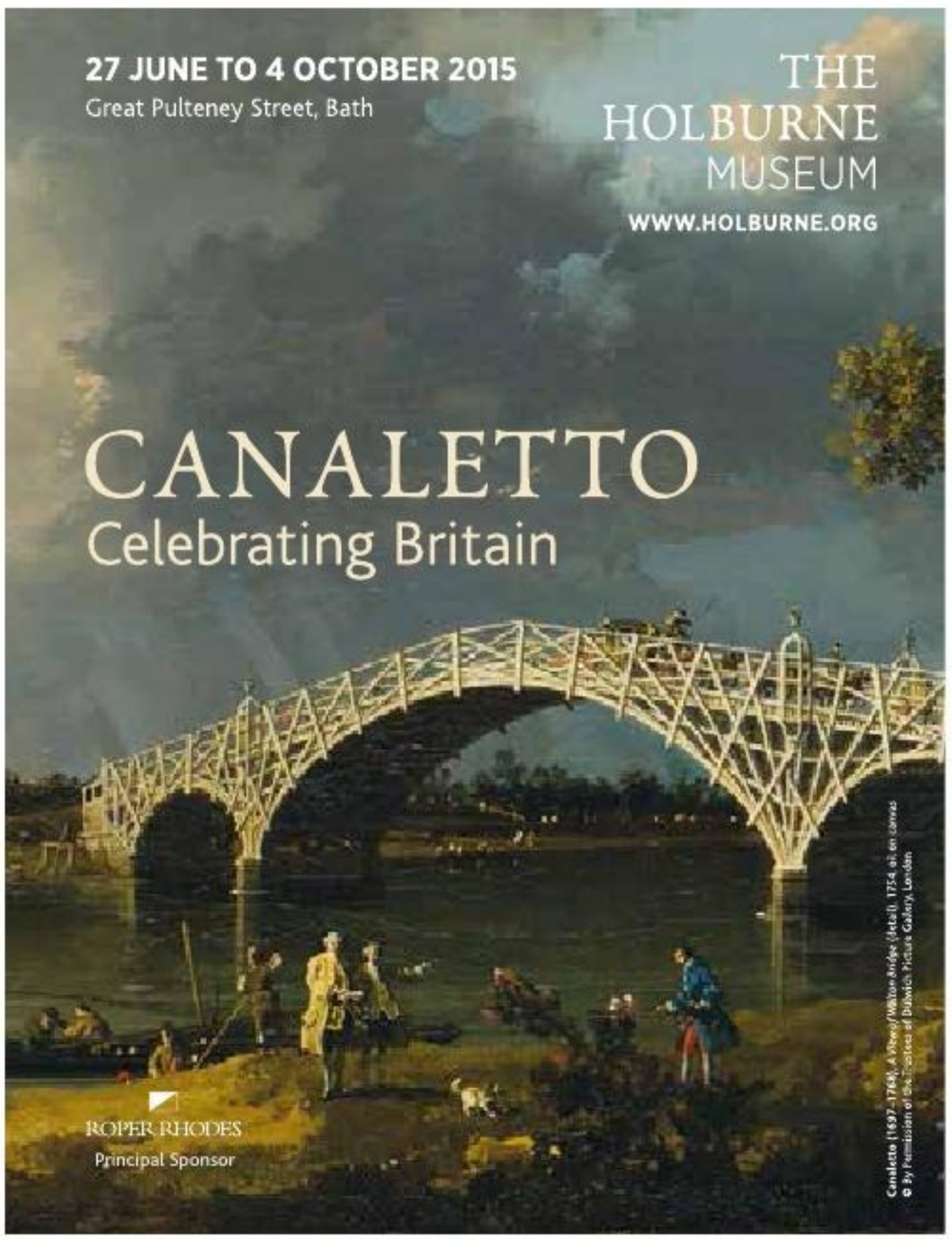
***ArtCase* protects paintings, drawings, decoupage and other forms of artwork when moving between studio, gallery, course, home, holiday or a day out**

- *Now* available in two sizes: *ArtCase A3* and *ArtCase A2*
- Unique, adjustable holder design prevents damage to either wet or dry artwork
- Allows canvas, canvas board and paper to be transported lying flat, upright ... or even upside down!
- Made from lightweight, easy to clean corrugated plastic
- Fully reusable

SPECIAL INTRODUCTORY OFFER!
£6 off when ordering *ArtCase A3* from the CarriArt website:
- £10 for *ArtCase A3*
- £14 for *ArtCase A3S*

Designed and manufactured in the UK

www.carriart.co.uk and selected retailers
e: info@carriart.co.uk m: PO Box 1001, Aylesbury HP22 9LL



summer school 2015

Study with the 'London Atelier of Representational Art' (LARA) tutors and learn professional drawing and painting techniques during the summer holidays. For more information please visit: www.DrawPaintSculpt.com

Twitter: @LondonAtelier • Facebook: www.facebook.com/londonatelier
Instagram: @LondonAtelier • Pinterest: www.pinterest.com/londonatelier

Family TIME

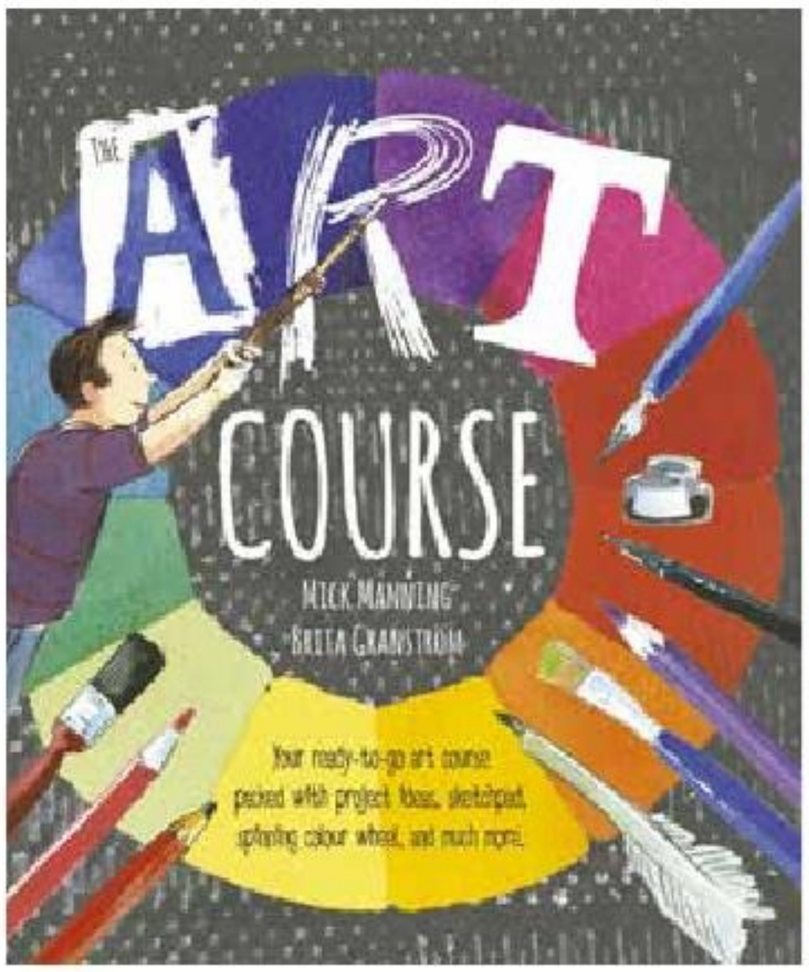
INSPIRE AND ENCOURAGE THE LITTLE ARTIST IN YOUR LIFE WITH OUR RANGE OF FUN YET PRACTICAL PRODUCTS. PHOTO: **LOUISE HAGGER**

DA VINCI MANOLINO SERIES 323, SIZE 12
Young ones will have no problem creating their next masterpiece thanks to this brush's ergonomic handle and sturdy synthetic fibres. **£5.95, www.davinci-defet.com**

FABER-CASTELL JUMBO GRIP COLOURED PENCILS
These light-resistant, water-soluble pencils have a thick triangular barrel – perfect for a comfortable day's drawing. **£15.95, www.faber-castell.co.uk**

JACKSON'S HALF STICK SQUARE SOFT PASTELS
Pint-sized plein air painters will do well to have a pack of these in their rucksack. The soft chalk pastels are compact, non-toxic, easy to clean and blend like a dream. **£3.60 for 24, www.jacksonsart.com**

WINSOR & NEWTON COTMAN WATER COLOUR BOX
Kickstart the career of any budding watercolourist with this set of pigments, brushes and more. **£24.99, www.winsorandnewton.com**



THE ART COURSE
Published on 1 August, Mick Manning and Brita Granström's book introduces inspiring projects for the whole family. **£14.99, www.templarco.co.uk**

DJECO SCREEN PRINTING WORKSHOP
Older kids can delight in creating artwork with stencil and ink printing techniques. **£12.50, www.djeco.com**

L'IL DAVINCI A4 ART CABINET
These funky front-opening frames allow you to update the contents whenever your mini master makes a new picture. **£29.99, www.mylittledavinci.co.uk**

Win
Share your family's art on Twitter or Instagram at @aandimagazine for the chance to win a Screen Printing Workshop

LEFRANC & BOURGEOIS LOUVRE ACRYLIC
Affordable yet good quality, these non-toxic acrylics can create washes and impasto marks. **£9.99 for 200ml, www.lefranc-bourgeois.com**

CHILDREN'S EARTH PAINT KIT
Made with real earth, this organic bundle of six pigments creates a creamy, tempera-like paint when mixed 1:1 with water. Add more liquid for a watercolour effect. **£19.18, www.naturalearthpaint.com**

Instant Access

to the world's best art instruction

online now...

PaintTube™

www.PaintTube.tv

PaintTube is a trademark of Streamline Publishing, Inc.

Adrian Stokes (1854 – 1935), *The Harbour Bar*, 1889, oil on canvas, Leeds Museums and Galleries

Cornish Light:

The Nottingham 1894 Exhibition Revisited

20 June – 5 September 2015

In conjunction with Nottingham Castle

Exhibition sponsored Penlee House Gallery & Museum Penzance; Messum's

PENLEE HOUSE GALLERY & MUSEUM
Morrab Road, Penzance TR18 4HE
Tel. 01736 363625 www.penleehouse.org.uk

ABW TB 2015

"A Brush with the Broads"

1st 4 day Open Plein Air Painting Festival in the UK; Year 2

24 - 28 September 2015

Programme of Events @ Clippesby Hall
Clippesby, Great Yarmouth, Norfolk NR29 3BL

Thursday 24th
from 2pm Registered Artists sign in The Marquee, Clippesby Hall
6.30pm **Welcome to the Festival**
7pm **Haidee-Jo Summers** - The Essentials of Plein Air Painting

Friday 25th
9am - 10.30am **ALL DAY PAINT OUT** Day Ticket Artists sign in The Marquee, Clippesby Hall
10am Brush Making / Paper Making
6pm Meet the Artists Social Evening

Saturday 26th
9am - 10.30am **ALL DAY PAINT OUT** Day Ticket Artists sign in The Marquee, Clippesby Hall
10am & 7pm **Adebanji Alade** AROI - **Painting Demonstration** "Motivational and Inspriational"

Sunday 27th "QUICK DRAW"- Great Yarmouth
7pm **Douglas Farthing** War Artist - "A Different View"

Monday 28th
2-4pm Social Media and Marketing Workshop
7pm **"FINALE EXHIBITION"**
The Boathouse - Ormesby Broad
Ormesby Saint Margaret, Great Yarmouth, Norfolk NR29 3LP

To Register as an artist or for demonstrations and talks go to:

abrushwiththebroads.co.uk

10% of sales go to: Nelson's Journey

Windsor & Newton; Broad Skies Gallery; Clippesby Hall; the boathouse

"A Day at the Seaside" Great Yarmouth "Quick Draw"

ABW TB 2015

Sunday 27 September 2015

Part of: **"A BRUSH with the BROADS"**

The U.K's 1st 4 day Plein Air Painting Festival, Year 2

10 am Free Painting Workshop (Booking Essential) **with professional artist Mo Teeuw**

1 - 3 pm "QuickDraw"
Registered Artists Paint a Masterpiece in 2 hours between Britannia Pier & the Pleasure Beach

4 - 5.30 pm EXHIBITION OF PAINTINGS
Come and Vote for Your Favourite
Marquee, Sea Life Centre Gardens
Marine Parade Great Yarmouth NR30 3AH

REGISTER AT:
abrushwiththebroads.co.uk
Tel: 01692 630485

Windsor & Newton; Clippesby Hall; Broad Skies Gallery; the boathouse

MASTERCLASS

BRILLIANT *details*

TINY DETAILS REQUIRE PRECISION BRUSHWORK. **ANNA MASON** SHOWS YOU HOW TO CREATE STUNNINGLY LIFE-LIKE PAINTINGS WITH JUST A LITTLE CAREFUL PLANNING

Hummingbirds are tiny and packed full of stunning detail, which makes them ideal candidates for scaling up and painting in my very precise, accurate style. A particular feature of the male broad-billed hummingbird, shown here, is the highly coloured and iridescent feathers. When you look at the details up close, however, you'll see that the feathers are comprised of both pale, bright colours and also dark, almost black, markings.

Care must be taken when replicating detailed areas such as this in watercolour, as it is very easy for the two extremes of colour to mix on the paper and create a muddy mess. In this masterclass, I will show you how I painted the two birds, paying particular attention to ensuring the tonal range is correct and the iridescent effect of the feathers is achieved.

In order to observe a hummingbird in such detail, it's vital to have some high quality reference photographs from which to work. Here I used photographs taken by Dennis Donohue that I licensed via www.shutterstock.com. Always check the license situation if you're working from photos taken by someone else.

I made reference to a couple of Dennis's photographs and planned out my own composition to position the birds around a flower that I knew they would feed on. I always view reference photographs on screen to get the best colour reproduction and so that I can zoom in to see all the detail.

Anna offers a free video class via her website www.watercolourswithwow.com

YOU WILL NEED

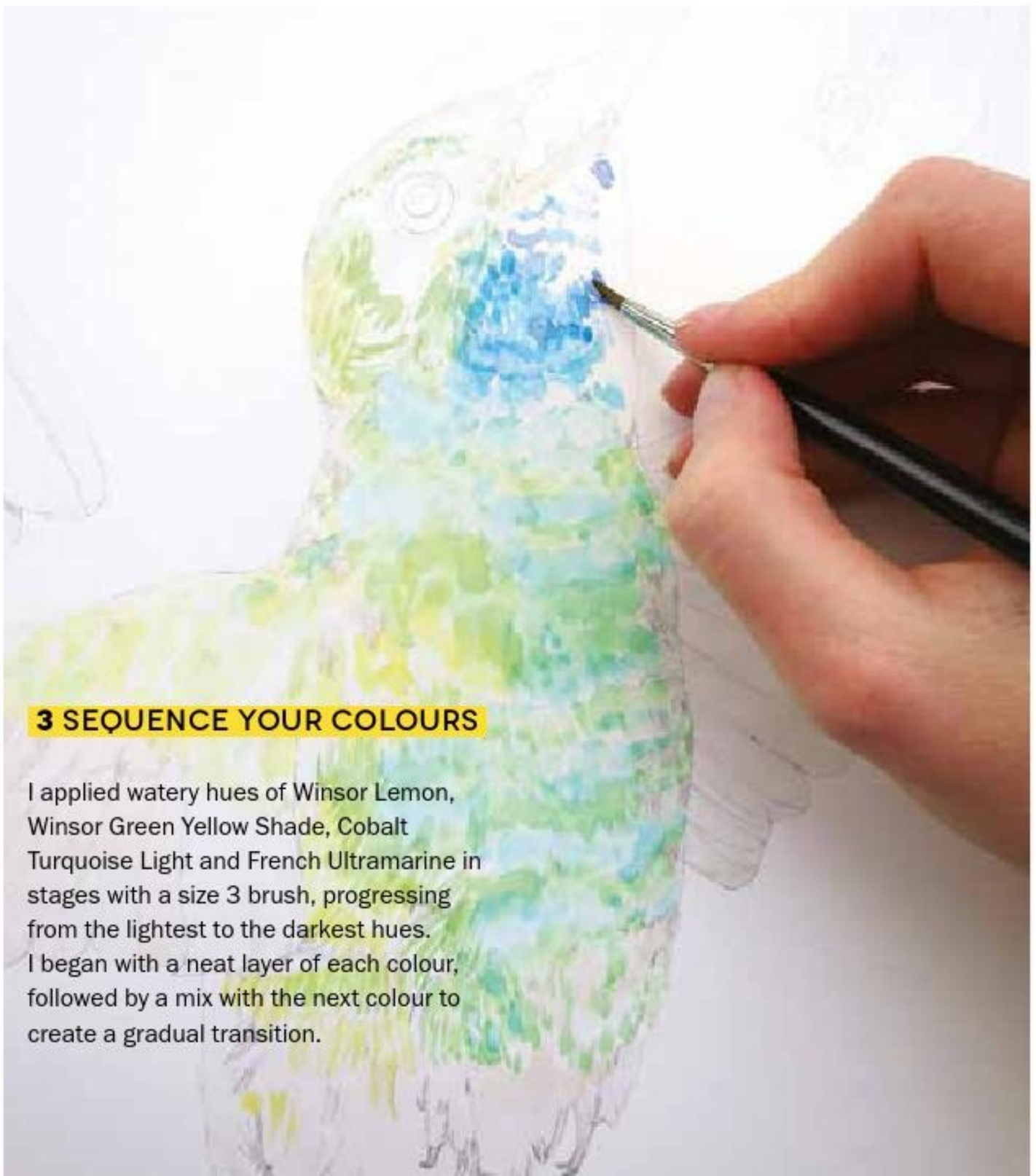
- **PAPER**
  Hot-pressed watercolour paper, 46x61cm
- **WATERCOLOUR**
  Payne's Grey, Burnt Sienna, Winsor Lemon, Winsor Green Yellow Shade, Cobalt Turquoise Light, French Ultramarine, Scarlet Lake, Permanent Alizarin Crimson, Translucent Orange and Quinacridone Red, all Winsor & Newton Artists' Colours or Schmincke Horadam Aquarell
- **BRUSHES**
  Synthetic pointed spotters, size 000 to 5, from Rosemary & Co.
- **HB PROPELLING PENCIL**
- **POLYMER ERASER**
- **RULER**

1 DRAW THE CONTOURS

I began by creating a contour drawing – a light pencil outline marking the boundaries between different hues and tones. I used a combination of measuring and drawing by eye from the reference photos that I viewed on screen. Even if you are itching to get on with painting, this stage mustn't be rushed – I spent three hours on the drawing.

2 START SOFTLY

I started the painting by focusing on the lightest-toned areas of the bird: the buff-coloured feathers on the belly. I used a size 5 brush and a very dilute mix of Payne's Grey with Burnt Sienna. I also applied this mix to the areas of the head and wings that contained a darker version of this neutral hue because applying the darker colour later would create a less desirable visual mix.



3 SEQUENCE YOUR COLOURS

I applied watery hues of Winsor Lemon, Winsor Green Yellow Shade, Cobalt Turquoise Light and French Ultramarine in stages with a size 3 brush, progressing from the lightest to the darkest hues. I began with a neat layer of each colour, followed by a mix with the next colour to create a gradual transition.

Top tip

TO BALANCE HUES MORE EASILY, APPLY PAINT TO ALL PARTS OF THE IMAGE FIRST

4 DEEPEN THE TONAL RANGE

Following a similar progression, I applied some watery hues to the beak with a size 1 brush – first neat Scarlet Lake, then Scarlet Lake mixed with Burnt Sienna, then finally Burnt Sienna with Payne's Grey. Next I applied a slightly thicker mix of Payne's Grey and Burnt Sienna to the areas of darkest tone: the birds' throats, tails and claws.

5 DRAW THE EYE

I added the darkest tones in the eye next. I used a size 000 brush, steadying my hand on the paper to apply a thick dark black mix made from Payne's Grey and Burnt Sienna to the pupil area. I added more Burnt Sienna to the mix for the iris, leaving the two small circles of highlight without paint. I used a tiny amount of watery Payne's Grey to work around the edge of those highlights.

6 DON'T MUDDY THE MIX

I used a size 3 brush to apply a more dilute version of the Payne's Grey and Burnt Sienna mix to the dark areas of the tail. I then painted short lines with a size 0 brush to create the darkest patches on the body. Although the bright body contains hundreds of dark lines within it, I didn't apply them here, because I still needed to darken the bright hues first.

9 EARN YOUR STRIPES

I used a size 3 brush to apply a milky mix of Payne's Grey and French Ultramarine to darken the tail, and also darkened the neutral-hued areas at the bottom with a milky Burnt Sienna wash. Once dry, I used a size 000 brush to paint lots of tiny diagonal stripes across the wing feathers. >

7 SPREAD YOUR WINGS

I used a size 1 brush to work on the darkest toned stripes on the wings using a mix of Payne's Grey, Burnt Sienna and Permanent Alizarin Crimson with a milky consistency. Next I used a more dilute mix of Burnt Sienna, Payne's Grey and Cobalt Violet to darken the mid-tone parts of the wings. I applied this with a size 3 brush, working in the direction of the feathers.

8 ADJUST TONES AND COLOURS

With the mid-tones in place, it was easier to see whether the darkest tones in the wings needed further darkening – and they did. Once this was dry, I applied a second layer of the same mixes I used in step 7 to increase the darker tones first, and then the mid-tones again. I also added some Translucent Orange into the mix on the left wing to alter the hue slightly.

10 WORK WET-ON-DRY

Using Payne's Grey with plenty of Burnt Sienna in a milky consistency, I darkened the areas within the buff-coloured parts of the bird. I used a size 0 brush and applied using lots of little lines to give the effect of the fluffy feathers. I applied more than one layer where required, always making sure I applied the paint onto dry paper.

11 FOCUS ON THE EYE

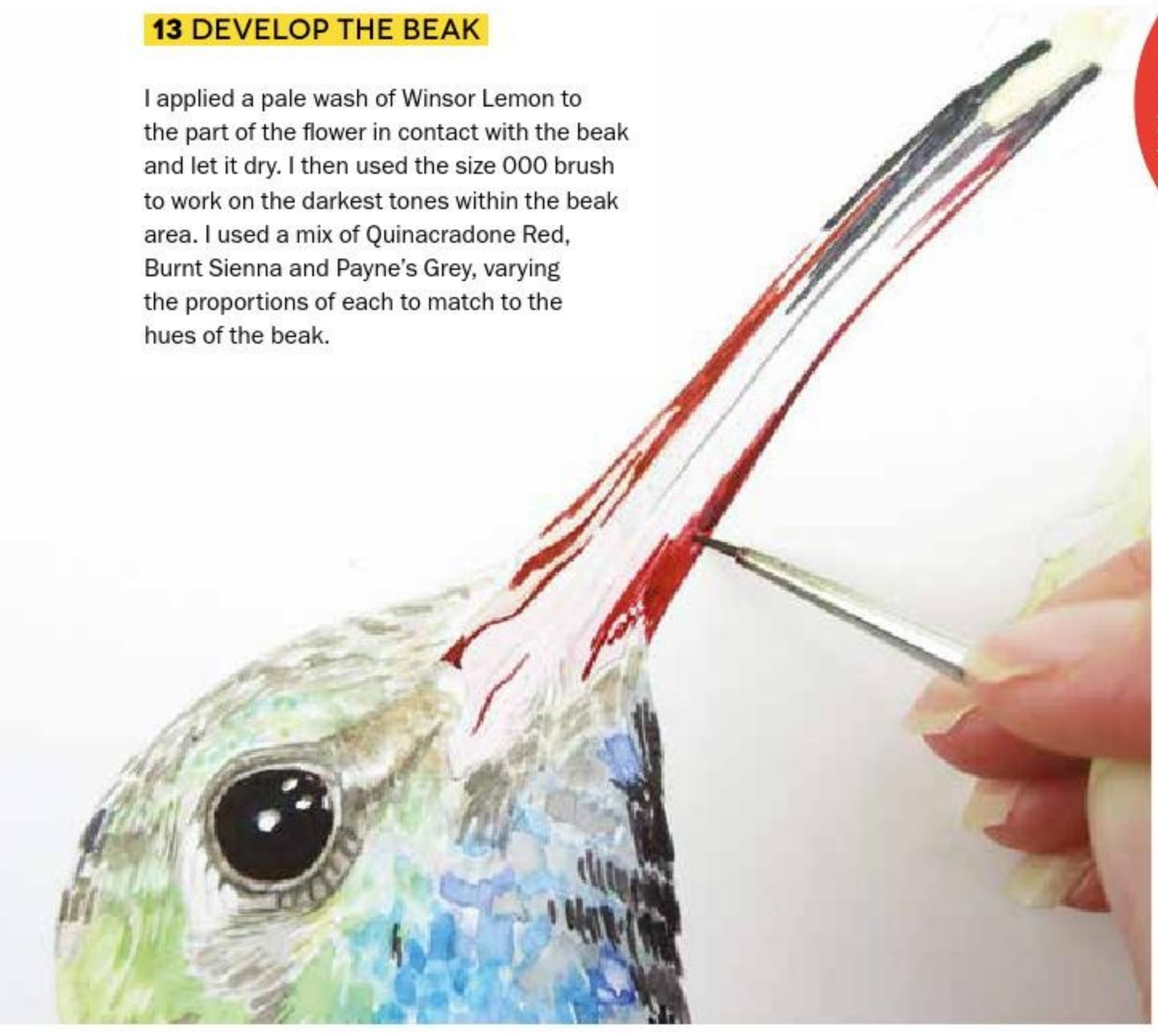
The bird's eye area is so important to get right, as the viewer's eye will be naturally drawn to it. Using my drawing as a guide, I painted the darker toned part of the pattern around the eye with a Payne's Grey and Burnt Sienna mix and the size 000 brush. I made sure I rested my hand on the paper so as to steady the strokes.

12 USE PAINT SPARINGLY

When this had dried, I used the same brush to apply a watery version of the same colour mix over the top. I was very careful to make sure there wasn't too much paint on my brush, and also to avoid the iris, so that the dark colour didn't bleed out into this area.

13 DEVELOP THE BEAK

I applied a pale wash of Winsor Lemon to the part of the flower in contact with the beak and let it dry. I then used the size 000 brush to work on the darkest tones within the beak area. I used a mix of Quinacradone Red, Burnt Sienna and Payne's Grey, varying the proportions of each to match to the hues of the beak.



Top tip

PAINTING FEATHERS? LEAVE GAPS BETWEEN YOUR STROKES TO SEE REVEAL THE BASE COLOURS

14 PAINT THICKLY ON THE BEAK

I worked on the mid-tones within the beak, starting with a really thick, neat application of Quinacradone Red to the bright red parts. I then used the three pigments from the previous stage in differing proportions, and at a more dilute consistency than before, to paint the mid-tones, leaving gaps through to the lighter wash underneath where required.

15 JUDGE THE TONES

With the buff-coloured parts and the beak darkened, it was easier to see how dark to take the brighter parts without either overdoing it or diminishing the shine effect. I darkened them by applying another layer of the same mixes from stage 3 at the same consistency with the size 0 brush.

17 ASSESS AND DARKEN

To assess how much darker to take the bird, I painted the second bird and the flower for comparison. Once this was done, it was clear that I needed to darken certain areas. I used a size 3 brush and a very gentle touch to apply another layer of the bright hues, taking care to avoid the colours bleeding with the black lines I had applied in step 16.

16 CUT SOME FEATHERS

With the darkening done, I used a size 000 brush and a creamy mix of Payne's Grey and Burnt Sienna to begin the lengthy-yet-enjoyable process of painting in all the little lines that make up the visual texture of the feathers. The process felt like I was cutting these dark shapes into the lighter, bright colour around them.

18 FINISHING TOUCHES

Once this bright area was darker, I could see that I needed to darken the darkest hues across the whole bird as well. I did this using the 000 brush and a thick mix of Burnt Sienna and Payne's Grey. I also repeated this process on the flower and the other bird. And with that, some 30 hours after I began, the painting was complete.

World's Top Artists

Instantly watch art instruction…

Download Now!

PaintTube™

www.PaintTube.tv

PaintTube is a trademark of Streamline Publishing, Inc.

L'AGE BASTON LTD

Painting Holidays at Chateau L'Age Baston

- all media and levels
- *fantastic tutors:* Chris Forsey, Jennifer Johnson, Lulu Hancock & more
- other courses available

www.lagebaston.com

0208 858 7705

Use CODE AI01 for a £50 discount when Booking

Frances Hodgson Burnett, The Secret Garden. Puffin Books. Image © Lauren Child, 2011

Picture This:

Children's Illustrated Classics
20 June - 27 September 2015

Admission charges apply, see website for details.
Free entry for children under 12.

Laing Art Gallery, New Bridge Street, Newcastle NE1 8AG
Tel: (0191) 232 7734
Textphone: 18001 0191 232 7734
Monument
www.laingartgallery.org.uk

LAING ART GALLERY
A British Library exhibition

Wonderful Watercolour Washes

PAINTING WORKSHOPS

Expert tuition with Louise Bougourd Ba(Hons) PGCE

Weekend Workshops in Devon for all levels - materials supplied.

For next available dates view on-line:

www.louise-bougourd.com

Email: **louisebougourd@hotmail.co.uk**

Tel: **01626 203859**

DIGITAL PORTRAITS

FROM PHOTOSHOP TO SMARTPHONE APPS, IT HAS NEVER BEEN EASIER TO CREATE, EDIT AND ALTER AN IMAGE. **IAN ROWLANDS** REVEALS SOME CHEAP, SIMPLE AND PAINTERLY WAYS TO GET THE MOST OUT OF MODERN TECHNOLOGY

Contemporary portrait painting is a broad church that covers a multitude of styles, from the graphic to the gestural. Artists have increasingly sought to place the portrait within the wider field of popular culture, as much about ideas as about representation and this has spawned paintings that take as their source the found image. Marlene Dumas, Adrian Ghenie, Luc Tuymans and Elizabeth Peyton are great examples of how effective the use of photography can be in the hands of a talented painter.

Likewise, earlier artists such as Walter Sickert, Francis Bacon and Michael Andrews each made use of found images to include portraiture within paintings that were based around ideas and narrative. Bacon in particular was a great innovator, shunning direct contact with the subjects of his work and favouring the photograph. Using these sources he exploited the materiality of the paint, throwing it, dragging it, distorting the figure, placing it in fields of saturated colour or within dark voids and created some of the most powerful work of the 20th century. In doing so, he influenced both his peers and future generations too.

Many artists take their own photographs, but many use other images as well, often taken from newspapers, the internet or captured stills from moving images. Even in the more orthodox field of commissioned portraits, the use of photography makes sense, allowing the artist greater freedom and extended time in which to complete the work. With the ability to freeze movement and capture an expression, photography can be a useful ally in departing from the more posed way of portraying.

In recent years the development of software that enables the manipulation and improvement of images has opened up new avenues of creativity to the artist. The widespread ownership of tablets and smartphones and innovative software has brought such advantages to many. With this in mind, I thought it would be interesting to share my own and my student Sylvie Young's experiences of working in the digital world.

Ian Rowlands, *Rosalie*, iPad studies

To create the first image, I imported a pencil drawing into the ArtStudio app. I added colour in opaque and semi-transparent layers to create what looks like a fairly orthodox painting.

In the second image, I adjusted the colour balance towards magenta, used the brush tool to add more directional marks and blue-biased highlights.

In the third image, I used the smudge tool to drag the colour around and give a more painterly finish. >

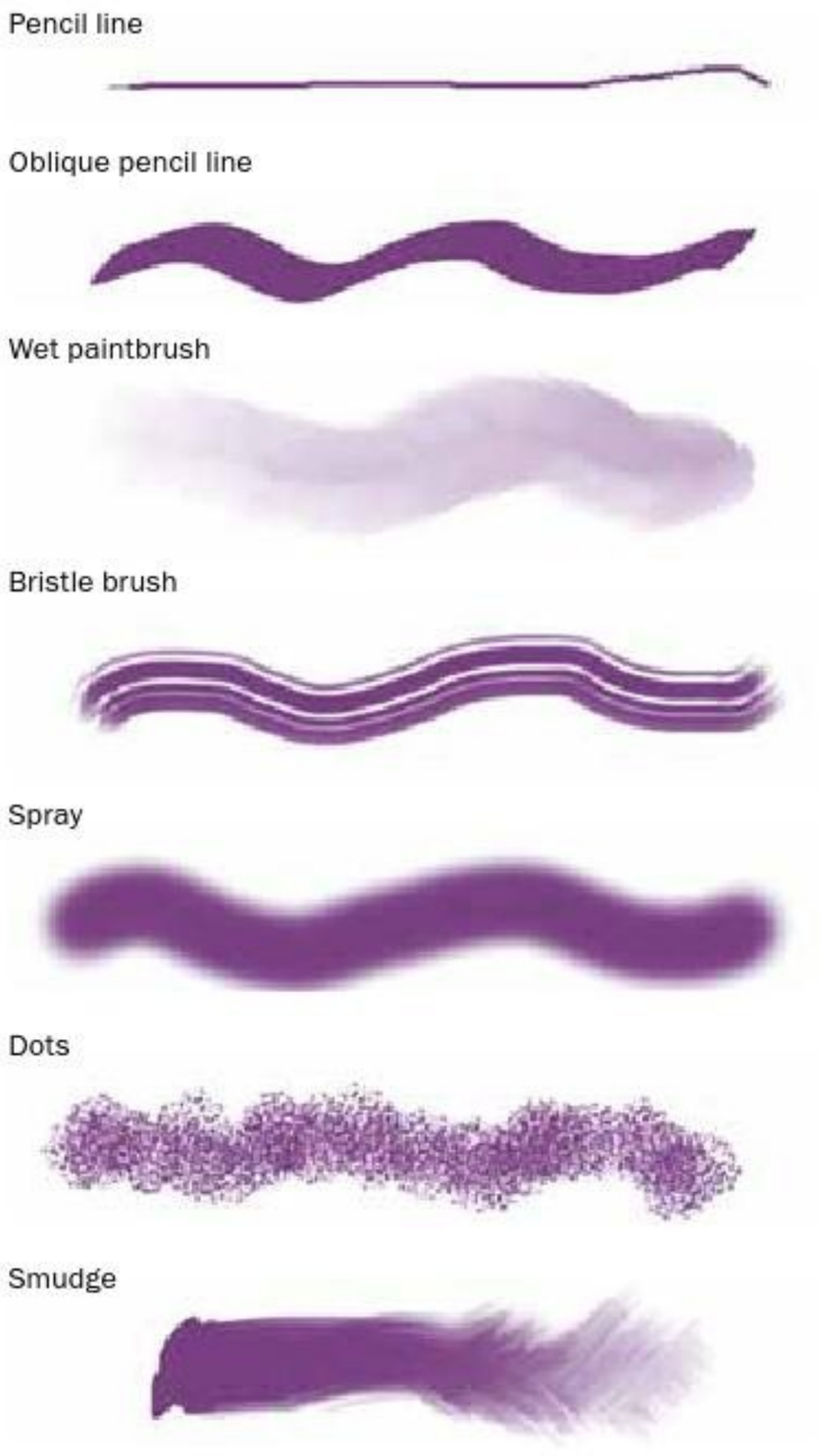
Sylvie Young, *Wilfred*, oil on panel, 20x25cm

Sylvie based this painting on a family photo. However, before any paint was applied she used the 'cut-out' filter in the ArtStudio app to divide the original photo into many small blocks of colour.

She also experimented with the hue, saturation and softness of edges, before using her preferred combination in the final painting you see here.

Brushstrokes

Here you can see a selection of the marks that can be made in ArtStudio and most other good digital sketching apps. These marks can be broadened, intensified or changed in texture to offer a huge range of creative possibilities.



As a painter interested in the portrait, and also a non-prescriptive teacher, I have tried to keep abreast of modern trends in painting. My own experience of digital manipulation started when I accepted a portrait commission for which the sitters were unable to be present during the process. I had used an early, low-spec digital camera and its limitations led me to try a basic photo-editing package on my PC to improve the exposure and clarity of the images. Doing so enabled me to make the images more in keeping with the levels perceived from life and gave me the necessary information to work on the painting in their absence.

Further experiments with artistic filters followed. Filters vary according to the software or app you are using, but look out in particular for a 'crosshatch' facility, which can help fragment the image in such a way as to make it appear less photographic and better offer ways to develop it in paint. Likewise, a 'cut-out' filter is useful as it converts the image into what looks like a paper collage, perfect for later experiments with colour and mark making.

Tablet computers, such as the iPad, have further opened up the possibilities for artists. I originally envisaged using my tablet as a means of viewing photographs of the landscape while I painted them at the easel in my studio. However, with the purchase of the ArtStudio app, the tablet soon became an essential piece of kit. It allowed me to add colour notes to drawings and provided a way of testing out different colourways before I committed the preferred one to canvas. In a sense, it has helped the tablet become a kind of sketchbook and miniature studio all in one.

The ability to save the image and work on different versions is a huge benefit. Furthermore, in a domestic studio, the tablet is also a wonderfully contained means of making a mess and seeing what happens. Like Photoshop, apps allow you to edit images, apply filters to them, alter the colour palette, smudge lines and adapt them in countless other ways. With practice, they can eventually become a very intuitive tool.

It is understandable that artists who have spent a lifetime working solely with paint, pencil and other tangible means might be reluctant to embrace digital art or view the works produced on a tablet or computer with scepticism. My own standpoint is that the images that I've created by digital means are not artworks in their own right, but rather a point of departure and a means of experimenting and providing material from which to paint.

GO DIGITAL! FOUR GREAT APPS FOR ARTISTS TO TRY

ARTSTUDIO
£3.99
Ian's recommended app offers a range of artistic filters, plus 'wet' and 'dry' edged tools for painterly control.
IOS only

SKETCHBOOK EXPRESS
Free (In-app purchases)
The 2500% zoom option and precise brush tools make this a great app for creating more detailed drawings.
IOS and Android

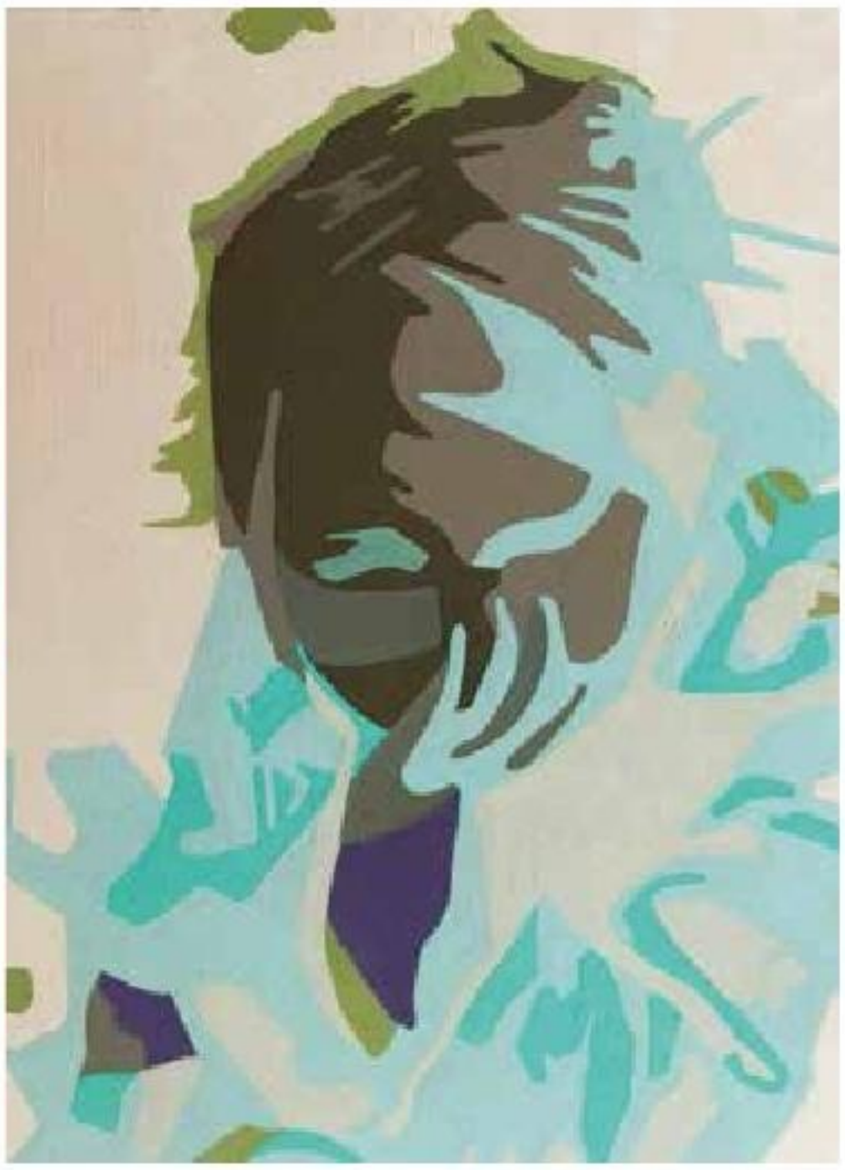
BRUSHES 3
Free
This Hockney-approved app is smooth and responsive, allowing you to edit up to 10 layers in a single image.
IOS only

PROCREATE
£4.49
Painterly brushes, high-resolution images and blending between layers make this the professional's choice.
IOS only

Sylvie Young, *Sophia*, oil on canvas, 24x30cm

Sylvie used the 'cut-out' filter in a more dramatic fashion to render this image as a series of semi-abstract shapes. This approach would lend itself well to preparing an image for a silkscreen print.

The other three versions of this image were made by importing the painting back into the ArtStudio app, inverting the colours and adjusting the hues.



Subscribe

TO THE DIGITAL EDITION

Instant delivery of every issue to your iPad, computer or smartphone

From just £3

(ONLY £1 PER ISSUE)

Subscribe to the digital edition today!

www.chelseamagazines.com/artists-P508D

Turn to page 7 for our print subscription offer

No One Can Believe This is Free

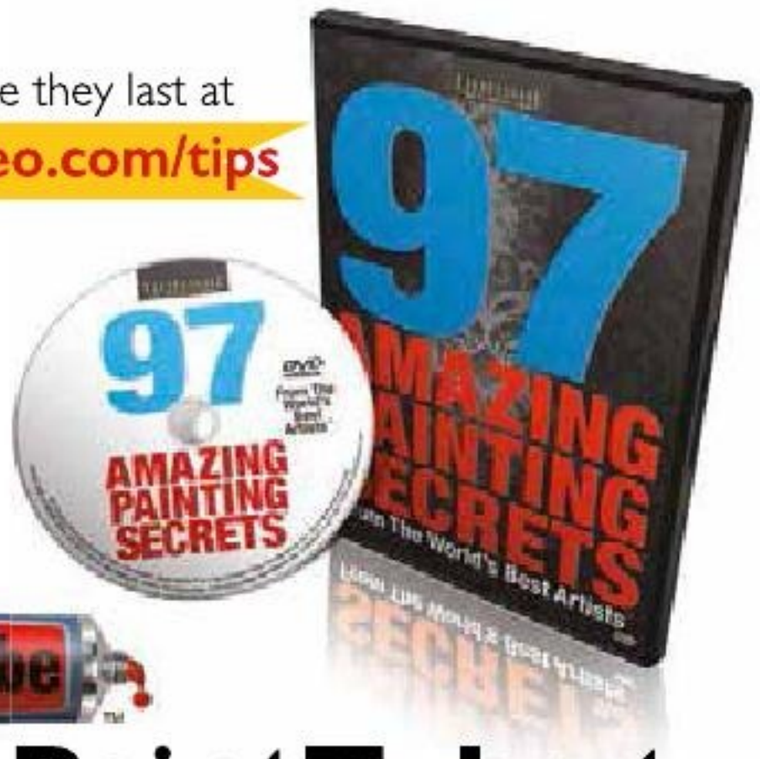
A 2-hour video with 97 tips from our top selling videos by the world's greatest artists.

We made it free to show you just how useful our videos are for growing as an artist. You can get it on DVD (you just pay postage) or simply view it on line for free.

A £63 value!

Claim yours while they last at

FreeArtVideo.com/tips



www.PaintTube.tv

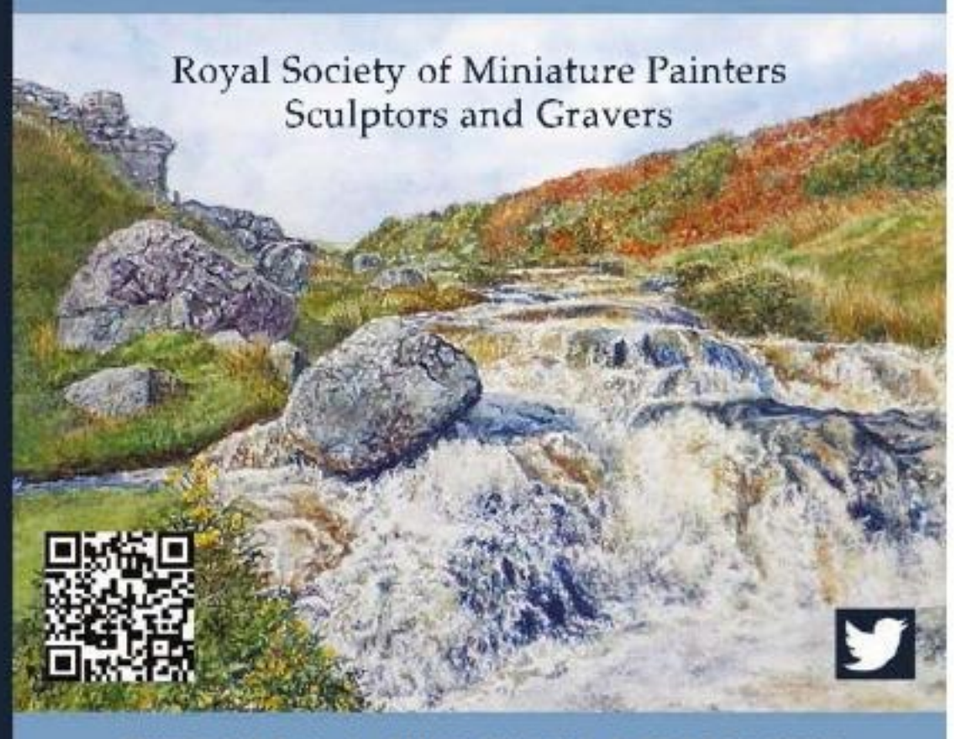
PaintTube is a trademark of Streamline Publishing, Inc.

THE ROYAL MINIATURE SOCIETY

Annual Exhibition of Contemporary

MINIATURE ART

Royal Society of Miniature Painters Sculptors and Gravers



TUESDAY 13th to SUNDAY 25th OCTOBER 2015

MALL GALLERIES

The Mall (near Trafalgar Square) London, SW1

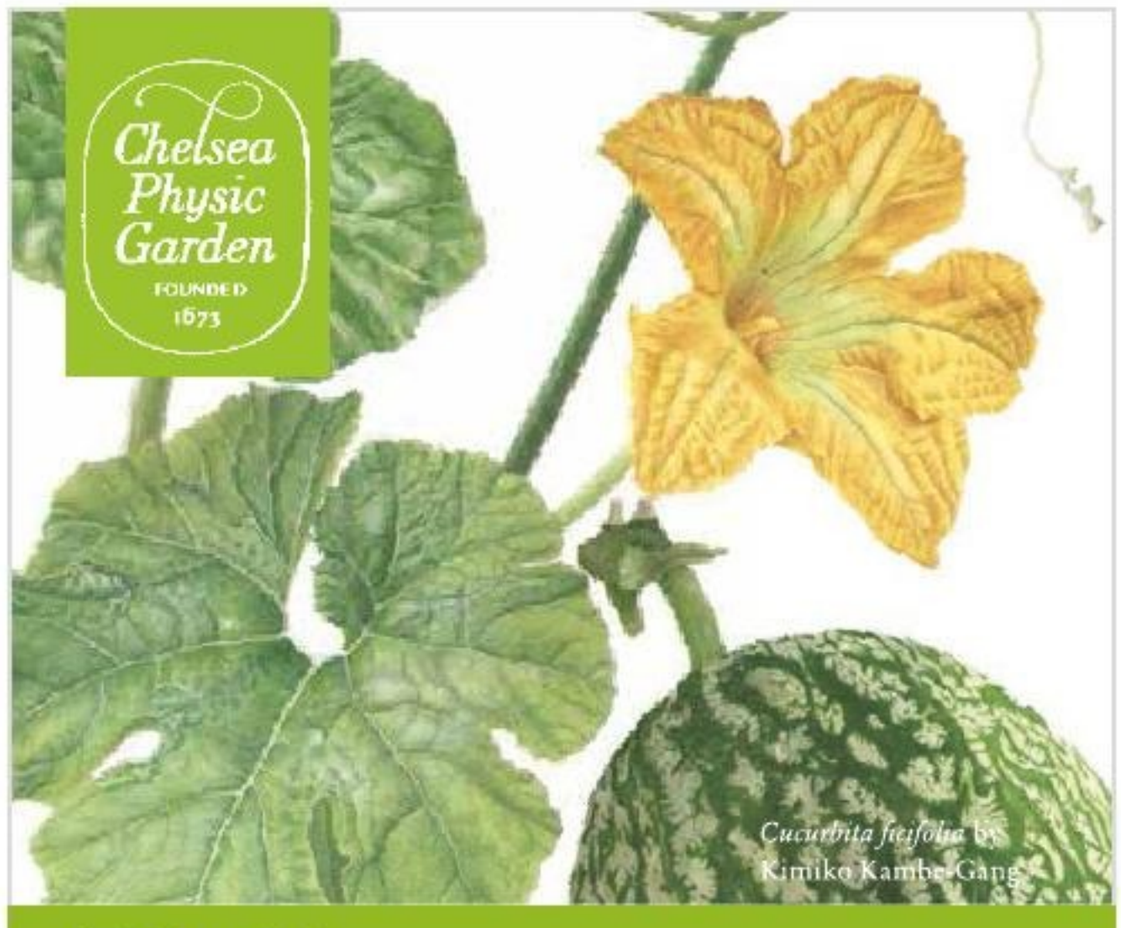
10am to 5pm (2pm-8pm opening day, closing 1pm final day)

Admission Free - Refreshments Available - Wheelchair Access

Works will be available for sale online from October 26th

Charity Registration No. 291389

www.royal-miniature-society.org.uk



4–26 Aug 2015

London's Secret Garden

An exhibition of plant portraits by

CHELSEA PHYSIC GARDEN

FLORILEGIUM SOCIETY

Free with Garden entry ⊖ Sloane Square

With the kind support of The Finnis Scott Foundation

Plein air PERSPECTIVES

NO TWO PAINTERS SEE A SCENE IN THE SAME WAY, SO DEVELOPING A PERSONAL RESPONSE TO A LANDSCAPE IS VITAL. TUTOR **RAY BALKWILL** SHOWS US HOW, AS HE CRITIQUES VARIOUS APPROACHES TO A SINGLE CORNWALL RIVER VIEW

For nearly 10 years now I've been running painting holidays from the Mullion Cove Hotel on Cornwall's Lizard Peninsula, which has a wonderful variety of subjects for an artist.

Working *en plein air* is not easy, but I believe it is the one main essential in capturing the essence of a place. On day one of a course, I always get my students to sketch locally around the hotel, gathering ideas and information. I feel this not only helps to 'get their eye in' but also helps them absorb the new scenery. I suggest they begin by recording the scene in black and white, which helps the students see tonal values and enables them to sort out the composition more easily.

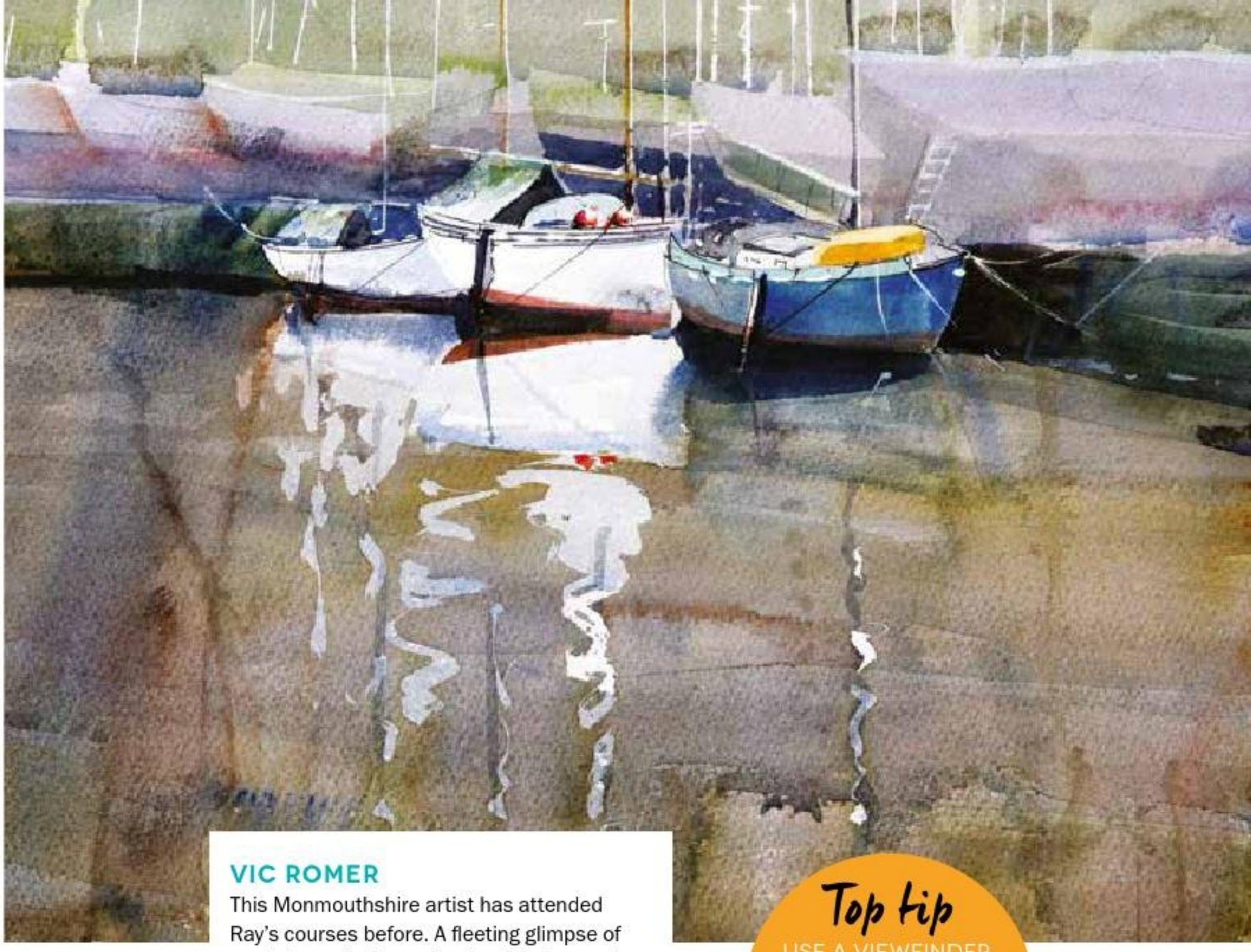
On the second day of this course, my students and I travelled a few miles to paint the shimmering estuarine mudflats and wooded creeks of the Helford River at Gweek. Over the next four pages, I will show you how they tackled the challenge of painting different elements of the landscape, before talking you through my own approach.

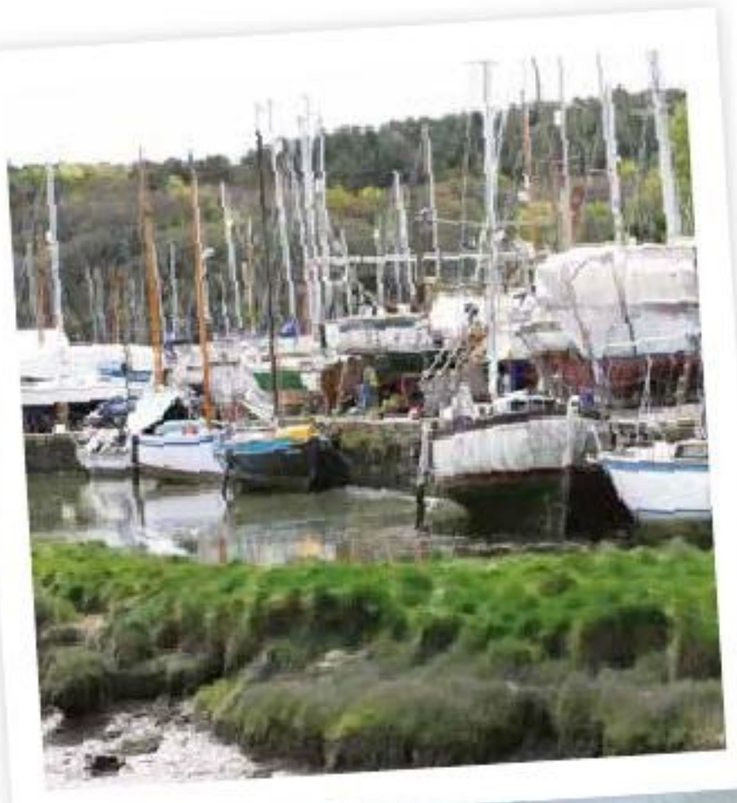
Painting is a personal thing, and no two painters see the scene the same way. Each will have their own instinctive response to a landscape, the way the scene makes them feel and the media and techniques they employ to capture it. There are no rules or formulas to follow; after all, the initial experience, emotion and weather are never going to be the same. Each new landscape presents its own problems and no matter how many times I go back to a location, there are always going to be fresh challenges to face – even for the professional!

My teaching philosophy is to encourage students to find their own voice and cultivate their own personal style, rather than following mine too closely. I also tell them not to put pressure on themselves trying to produce a masterpiece, but instead concentrate on experimenting and learning new techniques that can be developed at home. There is always something new to learn from both the tutor and the other members of the group. If you go with a relaxed frame of mind and enjoy the company of others I feel sure you will have a productive painting experience. >

THE STUDENTS' VIEWS

RAY BALKWILL CRITIQUES THE WORK OF FOUR ARTISTS ON HIS RECENT CORNWALL COURSE





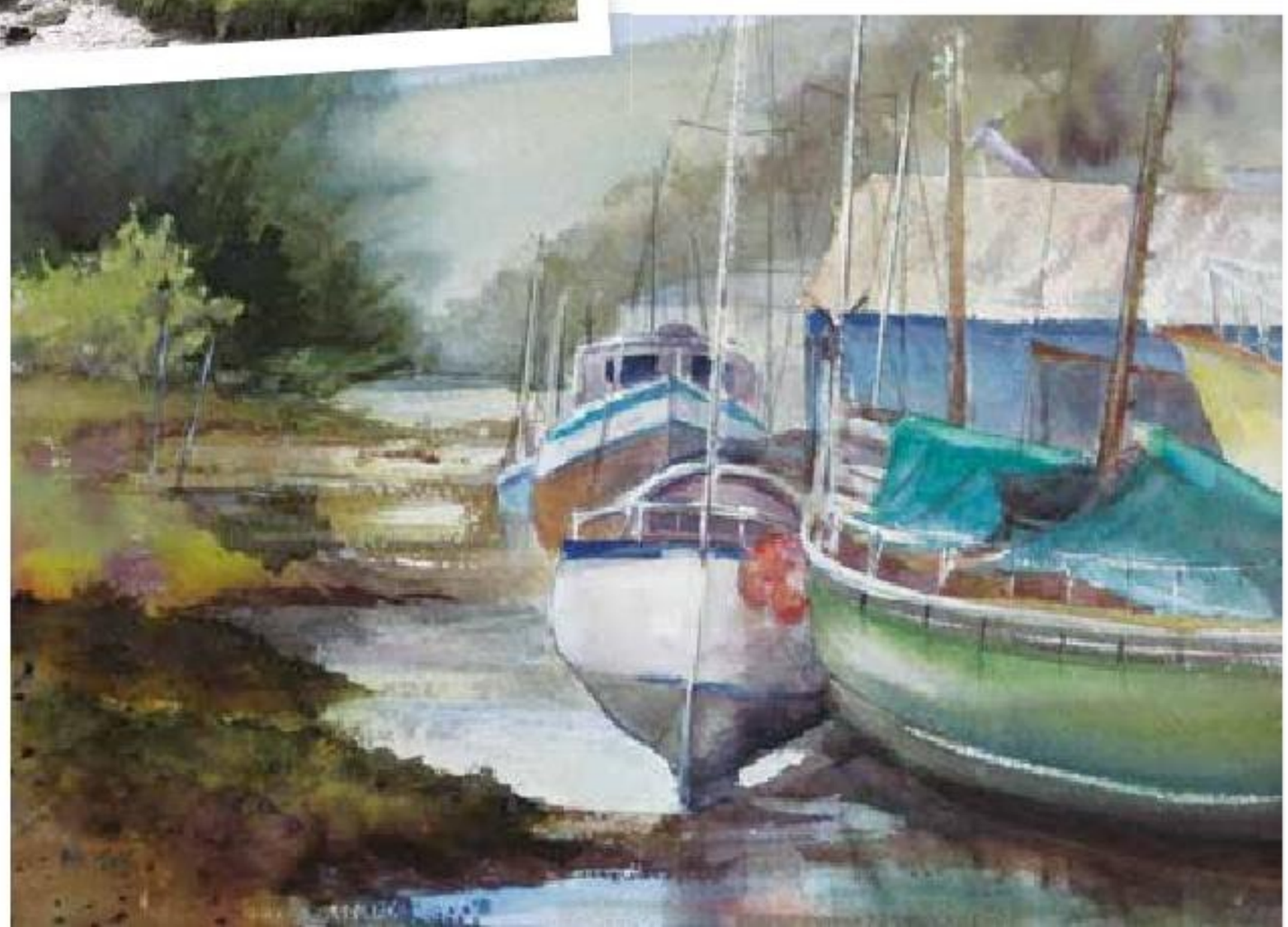
VIC ROMER

This Monmouthshire artist has attended Ray's courses before. A fleeting glimpse of sunlight on the boats inspired Vic here – the conditions never returned so he attempted to paint the effect from memory. "I wanted the reflections to play an important role so I simplified the cluttered background and left out several other boats," he said.

Ray's feedback: "I was concerned at first because boats are never as interesting seen from the side as they are from the bow or stern. However, I think the painting worked well because Vic used his viewfinder to crop the bigger scene. He did well to edit the view and also keep the watercolour washes fresh. Using his imagination here helped create a painting full of character."

Top tip

USE A VIEWFINDER OR FRAME TO HELP YOU IDENTIFY A POTENTIAL IMAGE WITHIN A BUSY SCENE



ANN MINA

Despite being an accomplished Irish watercolourist who loves painting on location, Ann found the scene at Gweek challenging – not least as she struggled to link two distinct halves of the composition. "I added a couple of masts and darkened the foreground on the left-hand side to try and improve it," she explains. "Simplifying the mass of boats behind the main subject was difficult too."

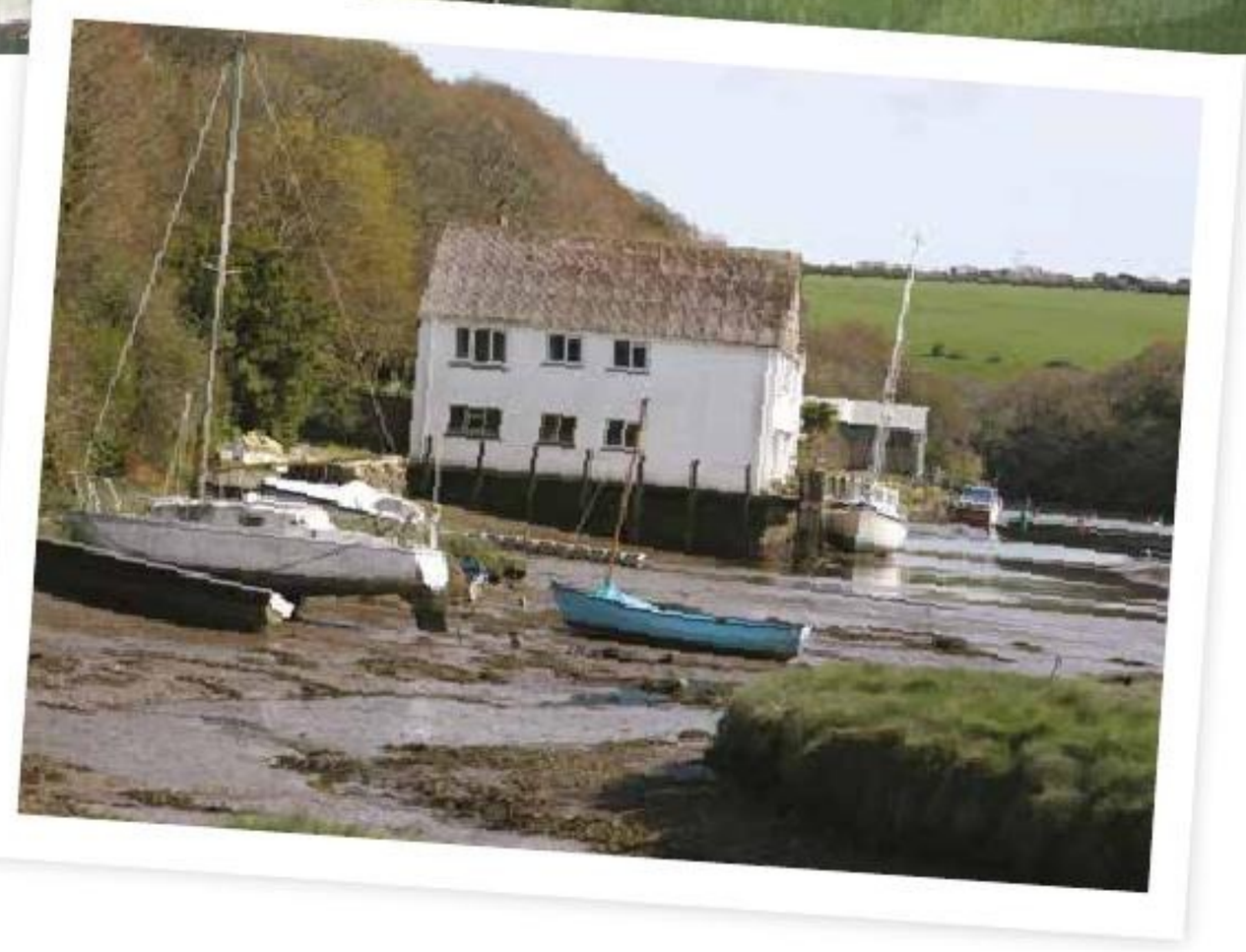
Ray's feedback: "I agreed that Ann's painting lacked a little cohesion and would have benefitted from more contrast in the boats and boatyard. She did a great job of suggesting the creek side, and I get the distinct feeling that this is where her main interest lay.

"The painting can be easily resolved with a few washes though. A light wash of blue over the background hills would also help with the recession – cooler colours suggest distance. The time allowed for the changes should be minimal, however, otherwise the painting could easily get overworked."

JOHN FLETCHER

Being based in Cornwall meant that John was more familiar with the local light and landscape than most of the other students. "I found the most challenging task was sorting out the tonal values from a complicated scene," he says. "I decided that the boat second from the left was the centre of interest, with the mid-tone the main value supported by light, then dark."

Ray's feedback: "John often uses a limited palette and occasionally adds oil and soft pastels. His strong sense of tone is obvious here and, although the painting works well, it would benefit from adding more pastel marks to give yet further contrast and texture. Doing this afterwards, and away from the scene, is tricky for some painters, but with John's experience it's certainly not beyond him."



CATHY WELNER

Cathy is a professional artist from Ohio and travelled from the US with a companion to attend the course. The ever-changing light proved problematic for her. "It was also a very damp day and the paper took an extra long time to dry," she says. "Of course, on the plus side, this made for softer edges and, in some cases, the desirable lost edges too."

Ray's feedback: "Travelling to a different country can pose problems for an artist more accustomed to painting in their own environment – the different light, colours and weather conditions being the main concerns. Despite this, Cathy produced a superb painting. Working quickly in situ was vital and if anything she could have worked a little faster. I find it is best to work to a designated time limit and you may find a timer useful." >

THE TUTOR'S VIEW

NOW DISCOVER HOW RAY PAINTED HIS OWN VERSION OF THE SCENE

When working *en plein air* keeping equipment simple and portable is essential. Being organised is equally important too, so I make sure everything is easily to hand.

I use a Herring Versatile Easel, which is extremely light and has the advantage of being able to be folded flat in a suitcase. I also like to take a shoulder bag for carrying my materials, which I hang on the easel to help stabilise it in blustery weather. A ruler and a viewfinder are also essential pieces of kit.

I used a combination of watercolour and soft pastel on pre-stretched Arches 300gsm NOT watercolour paper. I sketched out the basic shapes with a 4B pencil and then blocked in a few darks on the boats using a black chisel-tip permanent marker pen. To reserve the highlights of the paper, I used masking fluid applied with an old brush.

The painting began by applying washes of watercolour with a one-inch hake brush to cover the whole paper. My palette for this included Naples Yellow, Cadmium Orange, Ultramarine Blue, Burnt Umber, Raw Sienna and Sap Green. When these washes were dry, I laid down a further wash to build up the tonal foundation of the painting before applying the pastel.

I used Unison Colour soft pastels for this. For cohesion, I try to use no more than a dozen pastels in any one painting. When I use a new colour, I will set it aside rather than putting it back in the main box so that I can keep track of what colours I've used.

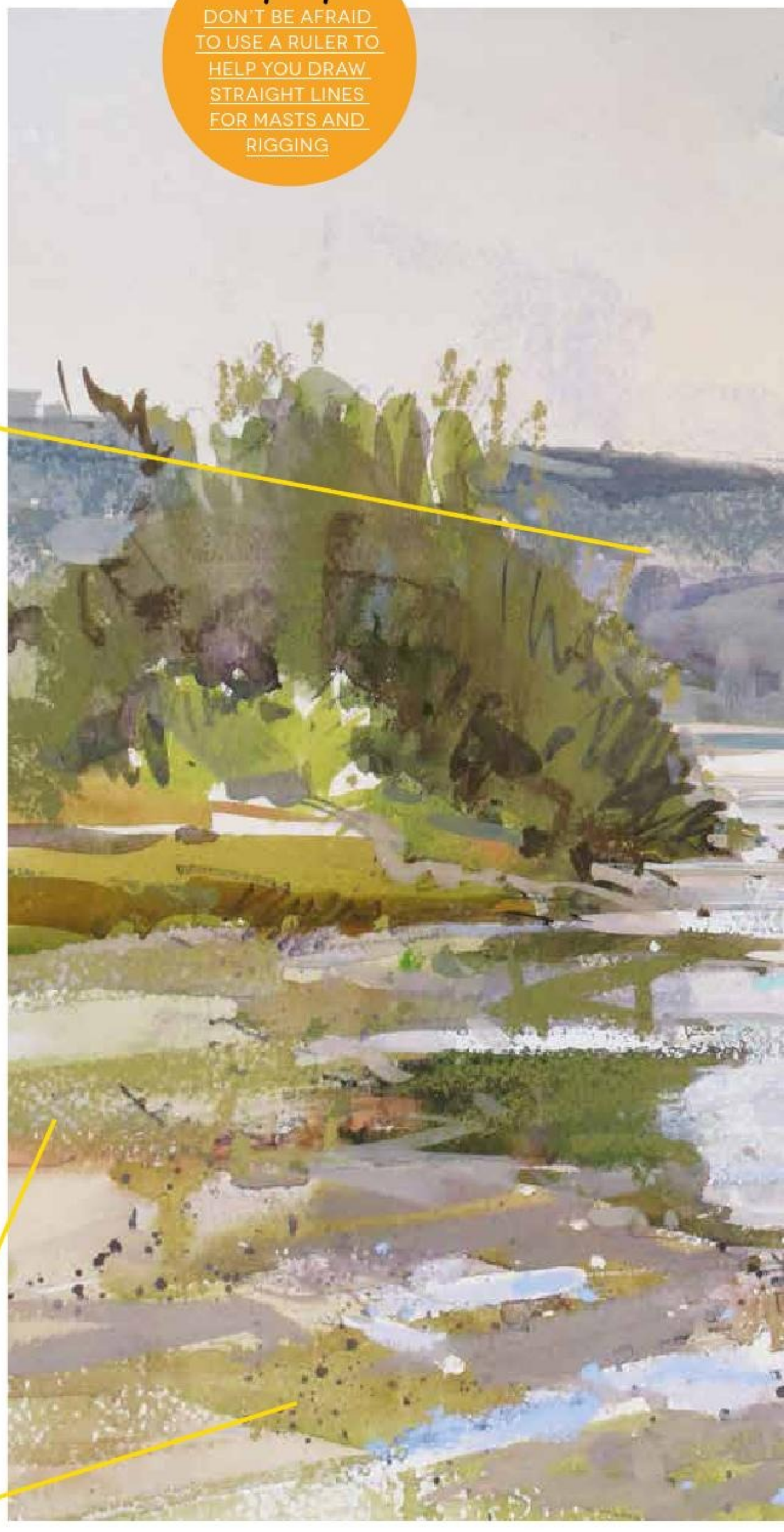
I also find it helpful to tape a piece of paper to the side of my board to test the colours on. I always take the labels off and break them in half before use – this not only gives sharp edges for detail, but also allows me to use the side of the pastel for broader marks.

Ray's book, *Travelling Light*, is published by Halstar, RRP £29.99. His latest DVD, *Capturing Coastal Moods*, is out now on APV Films, RRP £28.55. For details of Ray's next painting holidays and courses, visit www.raybalkwill.co.uk

RIGHT *Gweek*, mixed media on paper, 30x38cm

Top tip

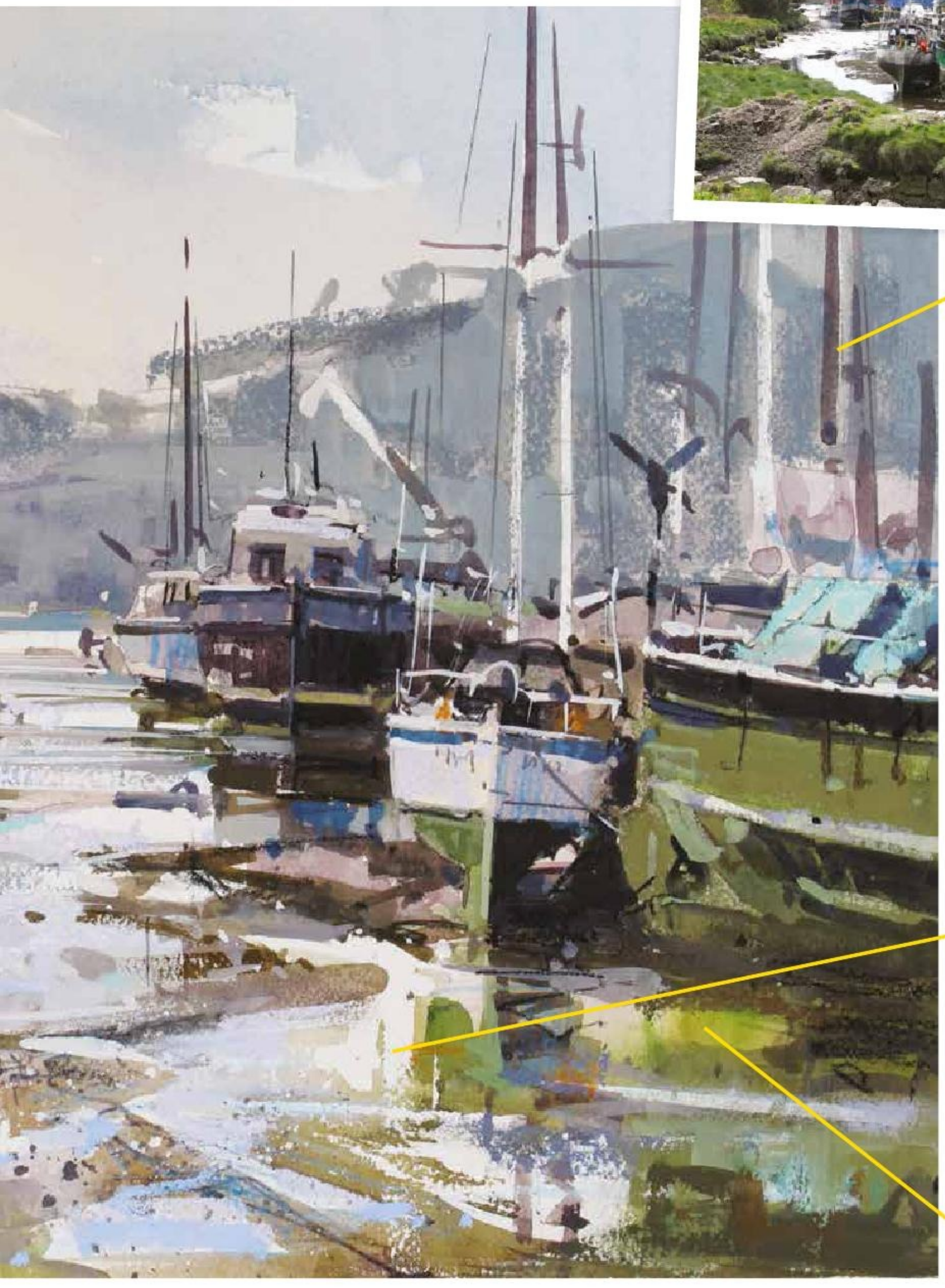
DON'T BE AFRAID TO USE A RULER TO HELP YOU DRAW STRAIGHT LINES FOR MASTS AND RIGGING



The background hills were softened in places by working back into the pastel with watercolour and a size 6 round brush.

Holding a pastel on its side, I dragged it lightly over the tooth of the paper to create these muddy textures.

Spattering watercolour with my brush added further texture.



The masts and rigging were painted with the aid of a ruler to keep the lines straight.

I applied masking fluid with an old brush to reserve these highlights and create sparkle.

The transparency of the watercolour under-painting helped suggest the reflections here.

DEMONSTRATION

Windowsill STILL LIFE

COLLECTING TOGETHER A FEW FAVOURITE OBJECTS ON YOUR WINDOWSILL IS A GREAT WAY TO LEARN HOW TO BALANCE A COMPOSITION, AS **KIM SCOULLER** EXPLAINS

I have recently been experimenting with using the theme of windowsills with potted plants seen from an overhead viewpoint and was keen to continue with this idea for this painting, *Summer Garden Windowsill*.

My sister had bought me a cactus as a gift and I was excited to make a painting about it. It came wrapped up in beautiful, magenta-coloured paper, which contrasted deliciously with the green succulent plant. This was the starting point for my composition, which I set up with other plant life of differing shapes and sizes to try and achieve a visual balance.

A windowsill provides many different compositional possibilities and ideas. I was particularly interested in the sunlight streaming through the window, creating a *contre-jour* effect. This can be a fascinating way of seeing the subject in a more abstract fashion, with shape and tone becoming more demanding concerns.

Setting up a still life can take a fair amount of time for all the elements to gel. Finding an object you are excited by is a good place to start, as you can then build around that. It's worth spending time playing around with your set-up until you feel engaged, too. If you wanted to approach familiar objects in a fresh way, you could try using found groups of objects that are already grouped in an interesting way or perhaps change the vantage point to give a more surprising angle.

KIM'S MATERIALS

- Naples Yellow, Lemon Yellow, Cadmium Yellow, Cadmium Red, Alizarin Crimson, Viridian Green, Cerulean Blue, French Ultramarine, Payne's Grey, Titanium White and Emerald Green artists' oil paints, all Michael Harding or Winsor & Newton
- Pro Arte Series A flat and filbert hog hair brushes, sizes 2 to 12
- Oil-primed Belgian linen canvas, 71x91cm
- Alkali Refined Linseed Oil from C. Roberson & Co.
- Turpentine

1 Using a neutral green mix of Emerald Green, Alizarin Crimson and French Ultramarine diluted with turps, I loosely drew the main shapes. I chose the colour as a complement to the warm ground, which was actually the remnants of a previous painting I scraped back.

2 I established the darkest and lightest areas, using big brushes and wide marks to block in the colours (which I thinned with turps so the paint glided over the canvas). Getting these tones right early on helps to keep you on the right track as the painting progresses.

3 I built up lights and darks here and established colour relationships. I used size 10 and 12 brushes, applying pools of paint to see how the colours sat with each other. Notice how I worked the entire canvas at once rather than focusing on any one element.

4 When I'm happy with the way a painting is progressing, I like to beef up the paint. I worked over some of the thinner washes here with thicker strokes of paint. In doing this, I was indirectly creating surface interest by varying between thick and thin passages of paint.>

5 I looked closely at the way the light was unifying the composition and revised accordingly. I decided to keep it simple to balance with busier areas, but I liked the way the cactus in the foreground spilled over the edge of the windowsill and led your eye into the composition.

6 I revised more elements here. I scraped back the paint from the cactus wrapped in pink paper, as I felt it was dominating the composition. I also added vibrant highlights to lift the picture, using a Cadmium Yellow, Lemon Yellow and Titanium White mix.

7 To create a relationship between the light hitting the objects and the background behind, I blocked in the latter with a warm mix of Cadmium Yellow, Lemon Yellow, Cadmium Red and Cerulean Blue. This also created a contrast with the greens and other cooler tones.

8 I started to use the smaller brushes as I began to define certain areas. It's easy to become self-conscious and lose the energy and freshness of the initial stages, so try to keep the marks lively. I did this by balancing summarised passages of paint with more defined areas.

9 By this stage, I was constantly making small changes. I balanced the foreground colour with the strong pink of the packaged cactus as I felt it was distracting and too similar in colour. The pink cloth was in shadow so I tried deepening the pink to more of a purple colour too.

10 I felt the foreground was now too dark so I toned down the pink by adding more white to the mix. I added some detail to the cactus spines to show the form of the plant and create interest.

www.kimscouller.com

Ken Bromley Art Supplies

FREE SHIPPING on orders over £40 to UK Mainland*

GREAT DISCOUNTS UNBEATABLE SERVICE

Call for your FREE catalogue

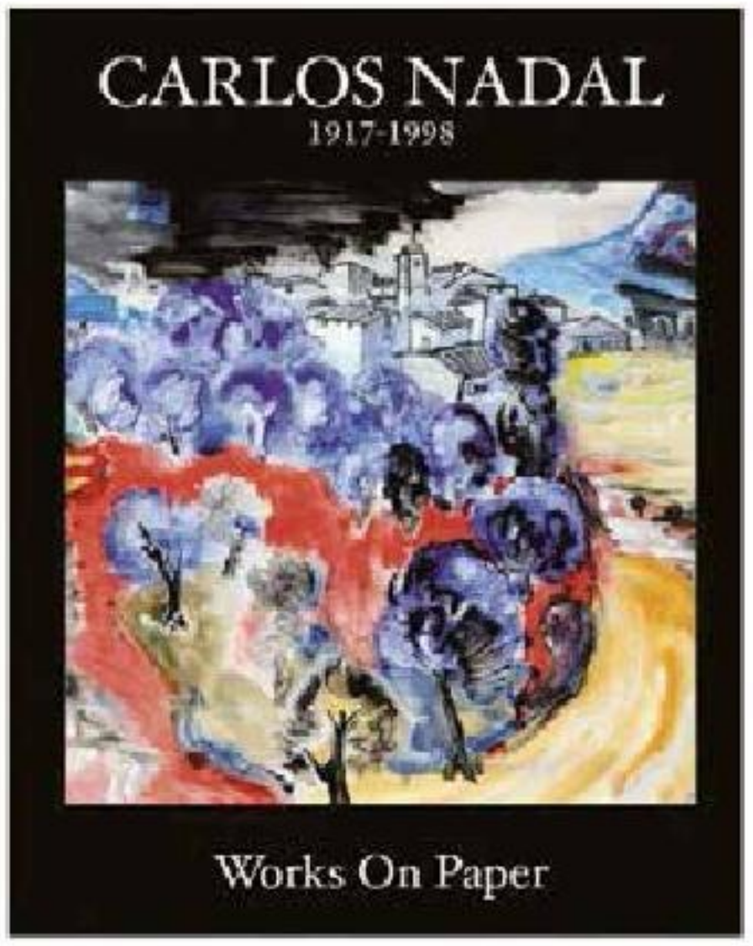
Or visit our website for a fantastic selection of art materials.

www.artsupplies.co.uk

@KenBromleyArt facebook.com/KenBromleyArt

Tel: 01204 690 114 / 08453 30 32 34 Email: sales@artsupplies.co.uk

*See our shipping policy for full details.



TEXT: John Duncalfe and Dr Hilary Diaper, foreword by Alexandre Nadal

'Works on Paper' shows many of Nadal's preparatory oeuvre, many executed 'en plein air' with updated chronology and exhibition information from the Nadal archive and the authors.

This new publication follows the most successful 2010 book, 'Nadal An English Perspective'

ISBN 978-0-9567177-1-9
304p Hardback
300+ colour and mono illustrations
Hardback: £35
Softback: £25 (£5 p&p) UK only

Published by Tillington Press
PO Box 736, Harrogate, HG1 4EE
www.tillingtonpress.com
www.amazon.co.uk
www.waterstones.com

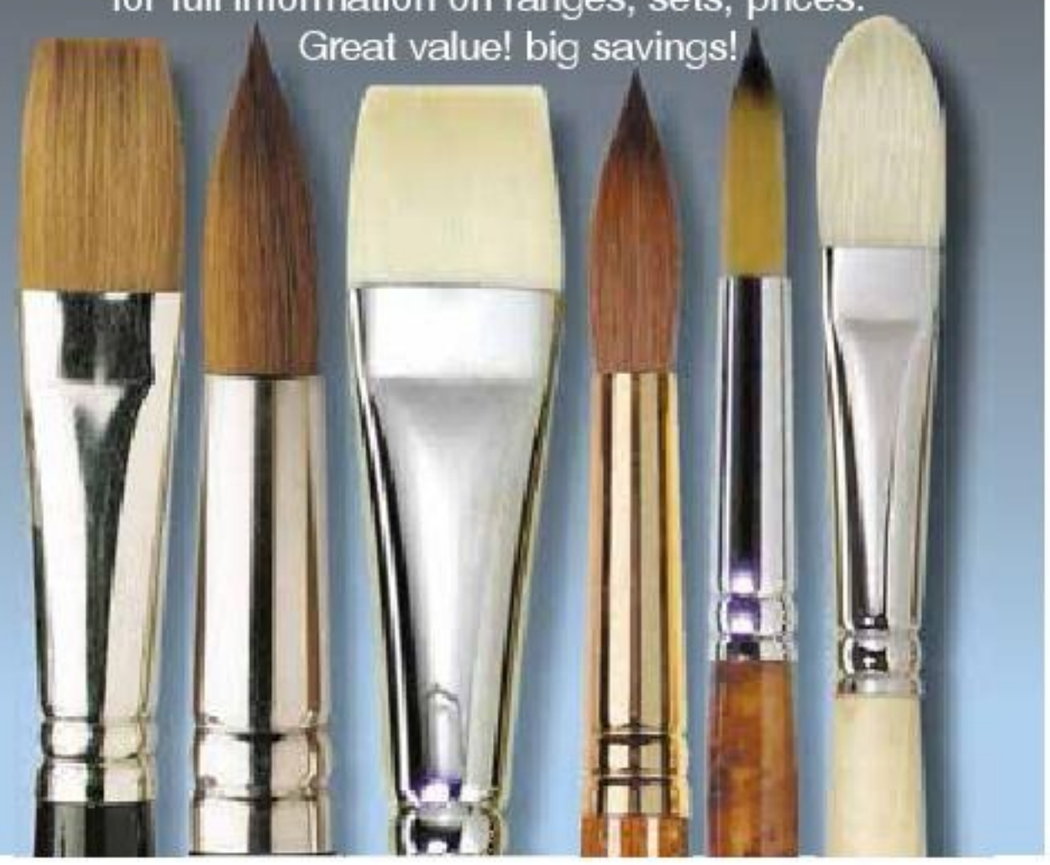
ARTISTS' VALUE BRUSHES

Available through a select group of stockists

www.artistsbrushes.co.uk

for full information on ranges, sets, prices.

Great value! big savings!



LONDON ART COLLEGE
ESTABLISHED 1931

DISTANCE LEARNING

Home Study Courses
Study in the comfort and convenience of your own home
All ages/all stages - learn at your own speed
London Art College Diploma and Certificate courses
Flexible timetable - excellent tutors

Courses include:
Beginners' Drawing/Painting
History of Art
Illustrating Childrens' Books
Coloured Pencils
Botanical Painting
Photography
Pet Portraits

To request a brochure please call 0800 328 0465 or write to

London Art College, PO Box 719, Lancaster, LA1 2WT

For a full list of our courses, please visit our website

www.LondonArtCollege.co.uk

TIPS

JEAN HAINES' 7 GOLDEN RULES OF WATERCOLOUR

THE POPULAR ART TUTOR REVEALS HER GUIDELINES FOR CREATIVE PAINTING

1 DO YOUR 'STRETCHES'

Every morning, I set aside three pieces of paper and do a warm-up exercise on each to lay down colour. I tell myself I can apply any two colours to each piece of paper, but then I can't use those colours again for the rest of the week. When Friday comes, it can become quite difficult because you've used all the colours in your usual palette – but that's when it gets exciting and challenging.

2 INVEST IN DECENT PAPER

If you have good quality paper with a nice weight, you can paint on both sides, which you can't do with cheap paper. I tend to use Saunders Waterford rough-surface watercolour paper for my gallery work because that suits my style. When I'm teaching, I recommend that students use Bockingford NOT-surface watercolour paper because you can't beat it for creating fresh-looking studies.

3 DON'T SWEAT THE SMALL STUFF!

You'll find you're more relaxed when you're not worrying about detail. To begin, try wetting paper and drop colour on it without even thinking about what the subject will be. Then look at the results and think about what subject would appeal. I feel more alive doing it this way. Once you've picked a subject, however, try to create a focal point and make it perfect. For example, if you're painting a dog, paint the nose or eye and take time to ensure it is spot on. You can then work loosely, section by section, and let the colour bleed outwards.

4 EXPAND YOUR PALETTE

Over the years, I've been using more vibrant colours because I grew sick of sticking to the same palette. When I moved to Hong Kong, I really developed as an artist – I was painting red and orange skies and it was as though a veil was lifting off my eyes and I was seeing things in a new way for the first time.

My biggest tip for anyone who's apprehensive about trying new colours is to buy Daniel Smith's Cascade Green, drop a little onto wet paper and let it dry – you'll be amazed by the colours and gorgeous patterns it will make without you even touching it. You should always be prepared to try something new – well, you wouldn't wear the same shirt every day for the next 12 months, would you?

5 LOAD YOUR BRUSHES

When I was studying in Asia, I found my western brushes didn't do what I wanted them to. I began using a lot more water and I needed a brush that loaded well – the barrel on my regular size 12 simply wasn't wide enough. Now, it's not so much how I apply the colour, but how I release the water that makes such a huge difference to my paintings.

6 PAINT FOR YOURSELF

Make sure you paint something you love and in a style you love. I would never paint a subject just because a gallery had requested it – you can fall into a trap otherwise. Professional artists often come to my workshops because they've lost their enthusiasm or they feel like they're churning out repetitive work. There isn't a lot of advice out there for artists who haven't got to where they want to go.

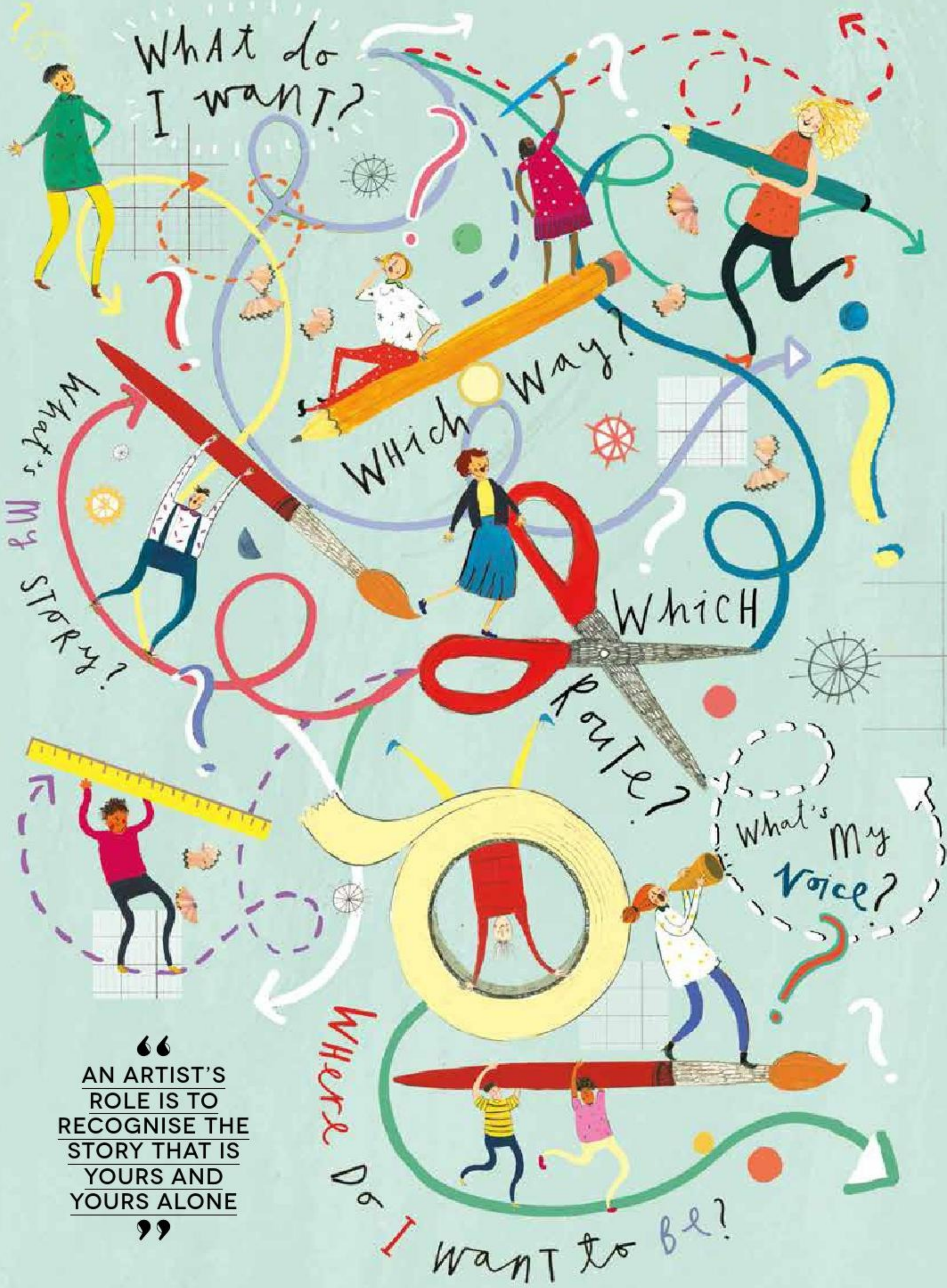
Similarly, don't believe that painting loose is the 'in thing' with watercolour. The only 'in thing' is good art. Do what suits you and what makes you happy. Don't do something to please someone else; let the paint please you.

7 EMBRACE YOUR MISTAKES

I'd love to say that the more you paint, the fewer mistakes you make but everyone has off days. Sometimes I use too much detail because I don't want to put the brush down. If you feel that you've gone too far, start again with a fresh piece of paper. If you do this while you have the disaster fresh in your mind, you tend to avoid repeating your mistakes.

***Jean Haines' World of Watercolour* is published by Search Press, RRP £19.99. www.jeanhaines.com**

ABOVE *Pretty Flamingo*, 42x56cm
OPPOSITE PAGE *Valencia*, 21x29cm. Both watercolour on paper



“AN ARTIST’S ROLE IS TO RECOGNISE THE STORY THAT IS YOURS AND YOURS ALONE”

“WHAT DO YOU WANT?”

V&A ILLUSTRATOR OF THE YEAR 2015 **STERLING HUNDLEY** OFTEN ASKS HIS STUDENTS THIS VERY QUESTION. FINDING THE ANSWER, HE SAYS, IS ONE OF THE MOST IMPORTANT THINGS AN ARTIST CAN DO. ILLUSTRATION: **CLAIR ROSSITER**

> 'm going to give you a writing assignment. Know that this will not be graded, and it will not be read by anyone. It is designed for self-education only. There is no limit to the number of words, the format, or your use of grammar.

When you are done, hide it, burn it, tear it out, or simply close the pages on your thoughts. This isn't for me, it's for you. Write of your wildest dreams and most terrifying fears. Think back to the origins of your emotions, and the genesis of your identity. When did you begin to identify yourself as distinct, unique or as having excellence towards a certain endeavour? What is your earliest memory of being an artist?

I was five. My teacher asked everyone to draw something and I drew an Indian. I recall looking around at everyone else's work and knowing clearly that mine was the best. (At least, this was my assumption – such an arrogant child!) Then, something interesting happened. Our teacher invited the class over to look at my drawing, and mine alone, as she commented on my excellent work – it was validation. To this day, I've identified this model of assumption and validation as the underlying catalyst for every unknown creative leap that I have made.

I issue the challenge that I have outlined above to the majority of my students. As an arts professor in at Virginia Commonwealth University, I am responsible for teaching students as they prepare to leave formal education and pursue their professional creative ambitions. My students are bright, driven and dedicated to their studies, and they look to me to tell them what to do. And therein lies the problem.

When tomorrow comes, there will be no one there to tell them what to do (or what not to do). The entire educational system involves going where you are told, doing the things asked of you, and receiving marks that reflect your level of completion of the task. From our earliest experiences, we are conditioned to operate in this way. So when the resources, the structure and the direct access to knowledge are all taken away from students, they flounder – particularly if they intend to follow creative, open-ended disciplines like art.

The way I see it, my role as a tutor is not to judge whether the quality of work that a student produces meets the prescribed standards of an assignment; it is to teach a student to author the questions that initiate, justify and validate the work they create in response to their own personal curiosities. The acquisition of skill is a necessary step in the communication of ideas, but only has a purpose in service of the artist's intent.

As a professional artist, it is my role to document the time in which I live. Part of that responsibility is to acknowledge my role within a given scene. As Francisco Goya wrote, “I saw it”. Perhaps more importantly, we should add: “I documented and commented upon it” too. Skill is then required in service of proving or disproving inquiries, based on these observations. So how do we go about making this happen in the here and now?

That answer lies in you, the reader; the artist seeking to create a visual language system that defies traditional validation. Your role is to build the bridge between what was and what will be, to recognise the distinct story that is yours, and yours alone. To determine how you will do this, ask yourself plainly: “What do I want?”

The process of answering that question is painful, as each new work of any significance is going to test your limitations. It's in this query that you shape your intention. Your intention can challenge or embrace external convention, history and even fashion. Your intention can dictate fashion.

With every painting, I set out to create a never-before-seen image from everyday materials that millions of artists have wielded before me. The process of creating art can feel like nothing short of alchemy, but it isn't magic. Our need to create is innate and the process of shaping materials to serve our intent is known by another name: design.

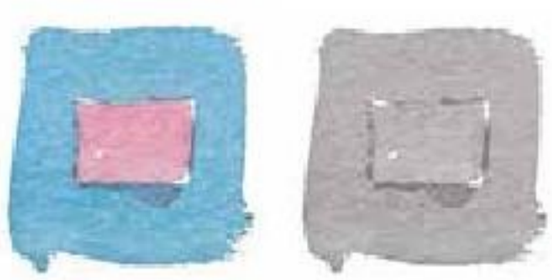
Everything that a human deliberately shapes to serve a purpose is designed. To this end, how do you choose to design your life in pursuit of your intentions? At the highest levels of creative freedom, these are inquiries that provide the ability to measure success and failure, absent of the influence of popularity, fashion, historical pretext, and criticism, and it all boils down to that very simple question again: “What do I want?”

Think of it in musical terms. Learn the notes to play the chords. Play the chords to memorise the scales. Memorise the scales to imitate the song. Imitate the song to learn your craft. Learn your craft to break the rules. Break the rules to write your own music, and don't be afraid to lose yourself in your own story. It's one worth telling.

THE VALUE OF **TONE**

GRAHAME BOOTH'S EUREKA MOMENT CAME WHEN HE LEARNED TO FORGET COLOUR AND THINK ABOUT TONE. HERE THE LEADING IRISH WATERCOLOURIST SHOWS YOU HOW IT'S DONE

When I started painting, I eagerly looked forward to using colour. Like many people, I began my journey in art with a pencil and a sketchbook and my eventual, modest success in being able to draw a reasonable likeness of a subject encouraged me to take what I saw to the next logical step by using paint. In doing so I made what is the classic beginner's mistake of basically colouring in my drawing.

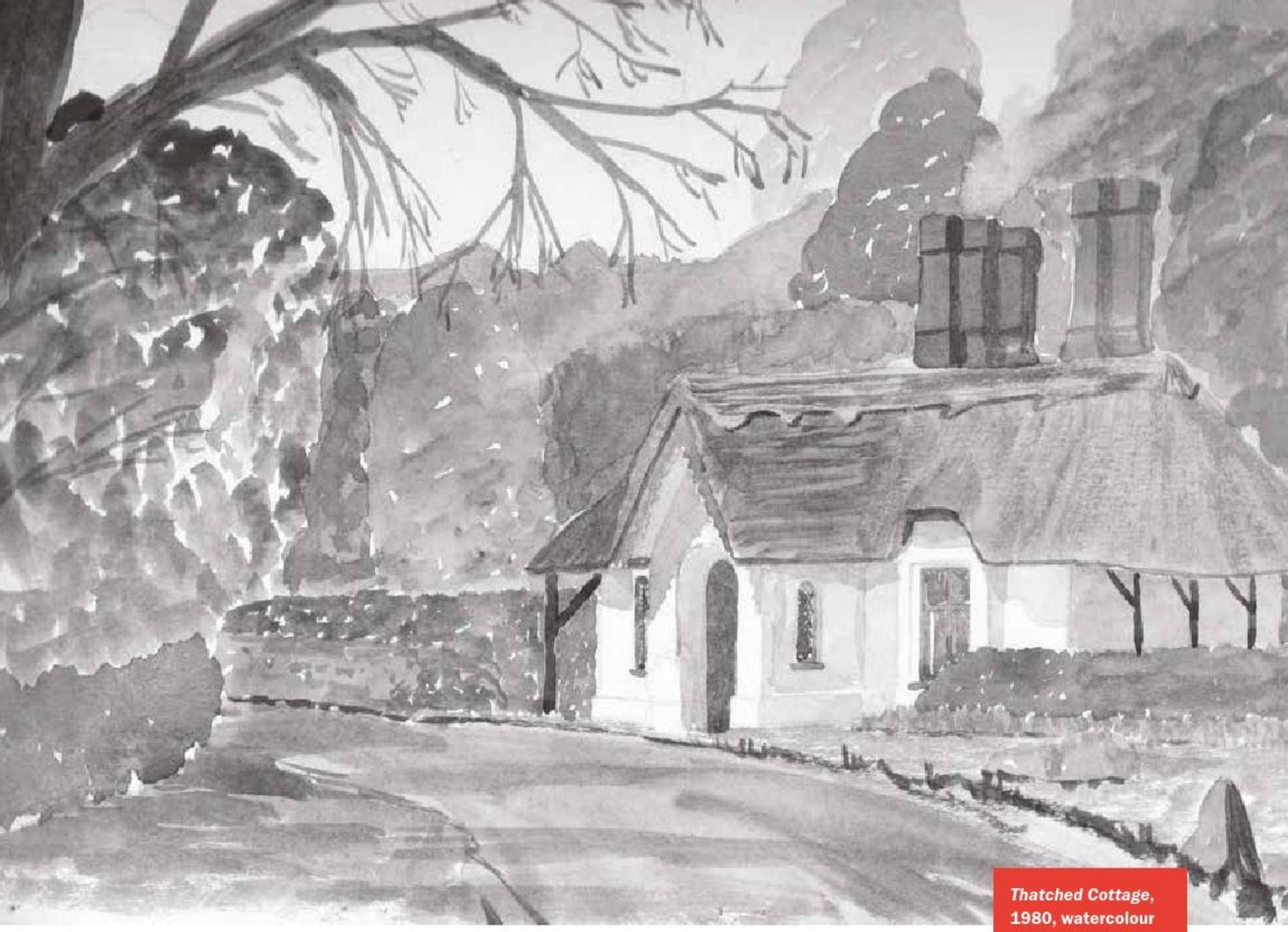


SEEING TONE

In the first image, the two colours are clearly separate, yet when shown in greyscale, you can see the tonal values are almost identical. Tonal variety will always give vibrancy to your paintings.

After producing a series of either gaudy or insipid efforts, my enthusiasm for colour quickly waned. I couldn't understand why my paintings just didn't look right: my sky was blue, my grass was green and my earth was brown so what was the problem?

The painting above is one of my earliest, made at a time when I was thinking purely about capturing the colour of a scene. I urge you to keep some of your early paintings. The fact that this survives must mean I was reasonably happy with it at the time, but although the faults are many and varied, I share it with you as an example of an essential early step along the road toward becoming a better watercolour painter. When seen in greyscale on the opposite page, it is clear the painting had no tonal plan or structure – there were large areas of unbroken mid-tones with few highlights and no strong darks. On page 76, I will show you how it should have been done.



***Thatched Cottage*, 1980, watercolour on paper, 29x21cm**

The greyscale version makes it clear that I was focused on colour variation when I should have been thinking of a tonal variation. For example, the purple trees in the background seemingly disappear into the trees in the middle ground – tonally they are just too similar. Likewise, the brown rocks blend into the green grass when seen in greyscale.

I knew enough to throw a darker shadow from the overhanging roof across the light wall, but not enough to ensure that the shadow was tonally different to the roof. >

It took me a long time to realise that I was only considering the hue of a colour, but not its tone. Problem solved, or so I thought. Instead of my earlier gaudy or insipid efforts, I was now able to produce paintings that were both gaudy *and* insipid. I still couldn't fully understand the relationship between tone and colour. I had tried colour alone and I had tried colour with an attempt at defining tone, so what next?

My eureka moment in painting came when I forgot about colour and thought exclusively of tone. Using a single pigment, I was able to concentrate entirely on tone without the added complication of colour. I spent weeks painting only in sepia and, along the way, I was able to learn more and more about tone.

I discovered that it wasn't important or desirable to try to copy a tone in nature. The range of tones in nature are infinitely greater than any artist could reproduce on paper and what was important was to make sure that a tone looked correct relative to the other tones in my painting.

I came to realise that my paintings had more impact if they contained both very light and very dark tones and that the eye tended to be drawn to an area where the two were side by side. I also started to see that colours lost their hue if they were very light or very dark and I finally understood that a line in my drawing wasn't really a line – it indicated the boundary between two different tones.

Above all else, I learned that tone was much more important than colour. Many painters will carefully evaluate a colour – "Is the tree a yellow-green or a blue-green?" – when really they would be better considering if it is a dark green or light green tree or, even better, which parts of the tree are light and which parts dark. I believe the colour of an object to be largely immaterial. I can mix a colour far removed from the real colour, but if I can nail the appropriate tone then the painting will look correct.

Eventually I reintroduced colour gradually: two at first, with others added only when I felt I needed them. This allowed me to build a better understanding of each colour: how it mixed with others, how to create warm and cool versions of it, and, most importantly, how to create light and dark versions of it too. My first two colours were French Ultramarine and Burnt Sienna and, to this day, I use more of these than all of the others put together. I have 12 colours in my usual palette, but in almost all of my paintings three or four colours will make up 95% of a painting.

Try to think of tone as the framework on which you drape your colour. Working in this way takes time and effort, but the rewards are huge.

Top tip

MOST CAMERAS OR PHONES CAN TAKE BLACK-AND-WHITE PHOTOS. USE ONE TO CHECK YOUR TONAL ARRANGEMENT

DEMONSTRATION

***Thatched Cottage*, 2015, watercolour on Bockingford 200lb NOT paper, 29x21cm**

Remember, a large area of similar tone, even one that varies in colour, is the main cause of muddiness in watercolour. To show you a better approach to tone, I painted the same thatched cottages that I had first attempted back in 1980 – see page 74. I decided to use just one colour, which forced me into thinking tonally and planning my tones to create counterchange throughout the painting.

1 Painting with only one colour will help you learn about tone. It is important that you choose a colour that is capable of producing a very strong dark. Suitable examples include Sepia, Indigo, Ivory Black and Neutral Tint. This first light wash left the white cottage walls as an initial counterchange.

2 The second wash added the middle distance trees, which were tonally darker than the distant trees. This wash also picked out the thatch, as well as separating the road, grass verges, rocks and hedges.

3 With the third wash I added shadows, giving depth to the cottage. Even though the white walls had not changed, they appeared to get lighter with each wash.

4 The final wash accentuated the shadows, adding little dark accents to increase the tonal range and create the illusion of light elsewhere. I had to add a darker tree to the right in order to separate the cottage from the trees – would I have noticed this in colour? I also lifted out the last roof support on the right. Had I painted this in the same tone as the others it would not have been visible against the dark tree. Be prepared to adjust tones to make your painting balance.

YOUR INSPIRING PLACE IN THE GARDEN.

Your own private space to relax, create or work in all year round. We offer the perfect solution – without the need to extend your property.

my place in the garden

T: 0800 160 1888 e:enquiries@myplaceinthegarden.co.uk

WWW.MYPLACEINTHEGARDEN.CO.UK

Intaglio printmaker

The Specialist Suppliers of Equipment & Materials to Artist Printmakers

Intaglio Printmaker supplies an unparalleled range of printmaking materials sourced worldwide, and continue to research and provide new products. We are a team of practising painter printmakers offering a reliable mail order service and advice to artists from our Central London shop.

We are open Monday to Friday 10am to 6pm and Saturday 11am to 4pm

Free catalogue available on request

Visit us in our London Shop or order online at:
www.intaglioprintmaker.com email info@intaglioprintmaker.com
9 Playhouse Court 62 Southwark Bridge Road London SE1 0AT
Tel: 0207 928 2633 Fax: 020 7928 2711

Artist Quality Oil-based Etching and Relief Inks that you can wash up with soap and water

Caligo

Free Caligo ink sample available (etching or relief) on request

Gemini Digital Colour

Making Art Work

THE UK'S LEADING FINE ART PRINTERS

- Fine Art Giclée Printing
- Hahnemühle Fine Art Papers and Canvas
- Photographic and Watercolour Papers
- Greeting Cards, Brochures and More
- No Minimum Order Quantity
- Photography and Scanning Service
- Professional and Friendly Advice
- The Finest Colour Matching and Reproductions
- Printers to some of the UK's Leading Artists
- Studio Visits Welcome

Call us on 01656 652447

for your FREE guide to Giclée Reproduction and Fine Art Printing

www.geminidigitalcolour.co.uk

Detail from an Original by Ceri Auckland Davies

THE CLASSIFIED DIRECTORY

ARTISTS MATERIALS

Rosemary & Co

The Finest Quality Handmade Artists' Brushes

"It's not just a brush, it's an experience. A ritual. It's life changing and it's your life."

See **WHY** *the* **WORLDS LEADING ARTISTS** *use our* **BRUSHES**

REQUEST A FREE CATALOGUE TODAY!

Phone us on: 01535 600090

www.rosemaryandco.com admin@rosemaryandco.com

Pegasus Art Shop

info@pegasusart.co.uk

www.pegasusart.co.uk

FREE CATALOGUE

01453 886560

Griffin Mill, London Rd

Stroud, GL5 2AZ

Suppliers of the finest art materials

Artists Canvases

Made to Measure By

Harris Moore

Call 0121 6333687

www.harrismoore.com

Handmade in brass

Watercolour Paintboxes

New website & designs ready

07748 161551

www.classicpaintboxes.com

ART MATERIALS

HEATON COOPER STUDIO GRASMERE

t 015394 35280

Specialist art materials sourced from around the world

Exceptional mail order service

www.heatoncooper.co.uk

Camera lucida

This optical instrument lets you see an image of your subject on your paper as you work

Modern version for sale £87

www.cameralucida.org.uk

---

www.artistsandillustrators.co.uk

ART FOR SALE

Artistic Flare

Affordable art for the home and office

T: 020 7736 7921

M: 07854 734 290

www.jacquelinemidgen.wordpress.com

E: jackiemidgen@hotmail.co.uk

Visits to studio by appointment only

ARTISTS WEBSITES

Websites for artists from £4.16/month

Increase visibility & sales

plus sell from our online gallery

Join us today — free trial

artspan.co.uk

StudioWebsiteDesign

Professional Websites for Artists

We will design you a beautiful website to showcase your work online. And after launch we'll take care of it for you, giving peace of mind that your site is always in safe, expert hands.

Call Liz: 01903 879362

Email: info@websitedesignforartists.com

www.websitedesignforartists.com

---

www.artistsandIllustrators.co.uk

COURSE TUTORS

RANDOLPH KELLMAN. Contemporary artist. Visit my online gallery at www.rakeart.co.uk . All enquiries and commissions welcome. Telephone 020 8889 4714. Mobile 07979842456

COURSES

Classical

STILL LIFE in OILS

with Mike Skidmore

Weekend workshops in the Cotswolds for all levels - materials supplied

www.mikeskidmoreonline.com

T: 01367 252 206

Classical

PORTRAITS in OILS

Weekend workshops in the Cotswolds for all levels - materials supplied

www.mikeskidmoreonline.com

T: 01367 252 206

COURSES

LIFE PAINTING AND DRAWING

with Rachel Clark

Highly recommended. Small classes. Week/weekend/ Saturday/private tuition.

T: 07528 674 389/020 7987 8776

www.rachelclark.com

Alpha Art Shop

01934 733877

Fisher 400 art paper

For Superior pastel layering

I Day Pastel Workshop with Mary Herbert

19th Sept 2015 in The Wye Valley

£100 worth of Art Materials included - Workshop Cost £100

Learn how to use soft pastels, pastel pencils and acrylic inks on this revolutionary pastel paper that out performs many other pastel papers.

www.alpha-artshop.com

CERAMICS

Art on a Heart

Looking for something new?

Feeling creative?

We can reproduce your art on our ceramic hanging hearts

sales@dimblebyceramics.co.uk

07900582268 01782 641923

Contact Dimbleby Ceramics for more details about this bespoke service, straight from the heart of Stoke-on-Trent

FRAMING

UFFIZI
FRAMES

Affordable, self-assembly
frames for varied media
Shop on Line: www.uffiziframes .com
Mail Order information:
20 Fitzwilliam Street BD4 7BL 07595 398466

Frames for Art on Canvas or Board

- **Complete or self-assembly**
- **Inlay Frame specialist**
- **Large sizes catered for**
- **Range of styles**

Call us on 01427 787318 or visit www.ashcraftframing.co.uk/store

Use discount code **AFAI** at checkout

HOLIDAYS

ENGLAND

Richard Holland *Landscape Artist*
Workshops ~ Commissions ~ Art Holidays

Easter painting holidays on the stunning Scilly Isles
Visit my exhibition at White Peak House Gallery Bakewell, Derbyshire. On until the end of August
Available for workshops & demonstrations at art clubs & shows
Oil & watercolour classes in Mansfield, Selston and Tansley nr Matlock and day workshops at In the Flow Art Shop in Matlock & Ashbourne.
T: 01629 583359 E: ricardo2244@yahoo.co.uk
www.richardhollandlandscapeartist.co.uk

VIKKI JONES INVITES YOU TO HER PAINTING WEEKENDS IN PICKERING, NORTH YORKSHIRE. Personal, sensitive tuition for beginners or the more advanced. Non-painting Partners welcome. Relaxed atmosphere. Excellent accommodation and cuisine. For free brochure telephone vikki on 01751 470156. www.artbreak.co.uk

MOBILE PRINTMAKING COURSES IN DRAMATIC CORNISH LANDSCAPES.

oliverwestfinearts.com
Tel 01736 710677

HOLIDAYS

ENGLAND

Watershed Studio
One and Two Day Art Courses

Tutors include: Soraya French, Margaret Glass, Charles Evans, Sue Williams, Tim Fisher, Joe Dowden and many more...

- Friendly, rural studio with good home cooking
- Excellent local accommodation

Call Allison Bond for details:
01255 820466
Email: **allison@watershedstudio.co.uk**
www.watershedstudio.co.uk
St Clere's Hall Lane, St Osyth, Clacton on Sea, Essex, CO16 8RX

ST IVES SCHOOL OF PAINTING

INSPIRATIONAL COURSES STUNNING LOCATION

schoolofpainting.co.uk
01736 797180
Charity No: 1146825
ARTS COUNCIL ENGLAND

Art Breaks East Anglia

Professionally tutored art sessions & luxury art breaks in great new locations for 2015

01473 250956
07887 876933
artbreakseastanglia.com

To advertise please call
020 7349 3739

Art holidays in beautiful Exmoor
Shorland Old Farm

Wide range of courses for all abilities
C17th farmhouse accommodation
Wonderful location, good food
Light, well-equipped studio
Non-painting partners welcome
Other group bookings also welcome

www.shorlandoldfarm.co.uk
Tel. Sandy or Mark 01598 763505 Email: enquiries@shorlandoldfarm.co.uk

Cornwall
or the Lake District
Tony Hogan

Only a few places left for the Lake District all inclusive 4 day course Sept:7th to 10th Book now
All media.
All abilities welcome

CORNWALL (Poldark country)
En-Plein air
Places for July & September
4 & 5 day courses available
All Abilities & all media welcome

Paint and learn the secrets of Atelier Interactive Acrylic weekends in Cornwall
September to December options
Paint supplied

Contact
E-Mail: admin@ hoganart.co.uk
or call Tony or Eileen
01208 895088
M: 07888852503
WEB. www.hoganart.co.uk

THE SCULPTURE SCHOOL

The best sculpture tuition in the UK

Sculpture Day

Spend a day discovering your hidden talents? Enjoy a unique opportunity to learn how to sculpt.

Sculpture Workshops

2 & 4 Day workshops with one of the UK's leading sculptors Andrew Sinclair. From beginners to professionals.

Tel. 01837 82879
www.thesculptureschool.co.uk
North Tawton, Devon EX20 2AP

CALLINGTON SCHOOL OF ART – CORNWALL **01579 383491**
'a great deal more than just a painting holiday...'

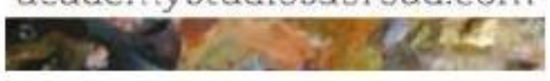
- Courses in drawing, painting, printing and mixed media
- 'Visit Britain' 4 star accommodation in our georgian town house
- Small groups with individual tuition
- Location in an Area of Outstanding Natural Beauty
- Trips to a variety of local beaches and cornish moorland
- Experienced tutors for all levels
- Spacious light studio and workshops

info@callingtonartschool.com **www.callingtonartschool.com**

FRANCE

le perchoir des paons
Painting holidays in South West France
Tel: 0033 (0)5 65 31 54 88
Email: mike.susie@wanadoo.fr
www.leperchoirdespaons.com

ACADEMY STUDIOS ABROAD
residential art courses
academystudiosabroad.com



To advertise in Artist & Illustrators please call
020 7349 3739

HOLIDAYS

FRANCE

GASCONY PAINTING HOLIDAYS

Tuition offered to all levels in idyllic surroundings. Enjoy good company and delicious food at our 18thC farmhouse in SW France. Non-painting friends welcome. Airport collection. Est. 1994

Tel: 0033.562.64.80.35
www.gasconypainting.com

To advertise please call
020 7349 3739

SCOTLAND

Painting Holidays Dumfries & Galloway

Be inspired by the wild rushing rivers and rugged moorlands of the Scottish borders. Self-catering in an artfully restored romantic vintage caravan. Individual tuition and use of cottage studios.
Non-painting partners welcome.

More info call: Diana **013873 71354**
e: **ddeg_88@hotmail.com**
www.dianadegruyther.co.uk

WALES

indigo brown
painting holidays
Where better to develop your painting skills than in beautiful Pembrokeshire
...be inspired
Professional tuition for all levels
3 and 5-day full board residential courses
Superb home cooked cuisine
4 Star en-suite accommodation
Small groups, large studio space
non painting partners welcome

t: 01348 840 177 ***Andrew** and **Maggie Brown***
e: info@indigobrown.co.uk **w:** www.indigobrown.co.uk

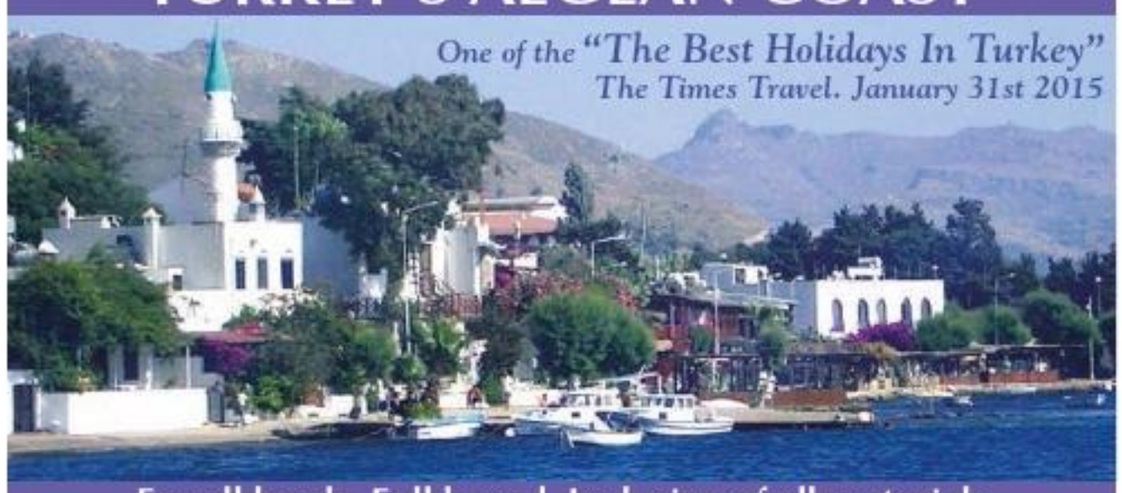
SCOTLAND

north west highlands

Residential Art Courses in magnificent and inspiring scenery – mountains, sea, rivers, lochs. Warm hospitality & good food. Non-painters welcome.
Tutors 2015: Ray Balkwill, Katharine Holmes, Bettina Schroeder, Jonathan Shearer, David Tress and Eleanor White. Please see our website for dates and further details.
www.nwhighlandsart.co.uk, gillian@nwhighlandsart.co.uk, Nicola: nic.pol@live.co.uk, 01520 733 227 / 459

TURKEY

PAINT, RELAX, HAVE FUN ON TURKEY'S AEGEAN COAST



For all levels. Full board. Inclusive of all materials
www.turkishpaintingholidays.com T. 07971082605

WALES

North Wales art school
Painting and drawing courses
Small classes week/weekends.
Private tuition.
Experienced teaching in a beautiful location.
Tel : 07734906713
www.jenartschool.co.uk

Pengwernydd

Painting Holidays at Pengwernydd Cottages in the Cambrian Mountains, Mid Wales with Anita Woods

1, 2 and 3 day workshops in inspiring surroundings.
Suitable for all levels and tailored to suit your needs.
5 star luxury self catering accommodation.
Groups and non painting partners welcome.
Phone **07891919444**
anitawoodsart@gmail.com
www.pengwernydd.com

WORLDWIDE

Residential Art Holidays
Lisa Jayne Art Studio

Unleash your creative potential in the beautiful **Oxfordshire** countryside

Explore and record your visual experiences in **South India**

Live and paint in Matisse's home of the 1940's, **South of France**

Combine Art & Yoga in the **UK** & **South of France**

For more information:
www.lisajayne.uk.com
info@lisajayne.uk.com
Tel: **01608 677558**
Mobile: **07751 827348**

PORTRAIT WORKSHOP

Wildlife Painting Workshops

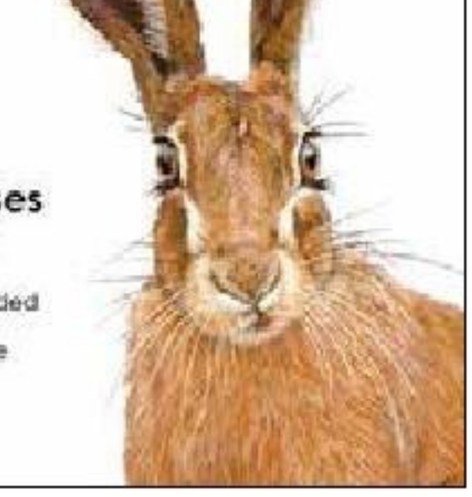
Using pastels or oils have fun learning how to create realistic portraits

Choose a One to One, One Day or Weekend Workshop

Small Confidence Building Classes from Beginners to Advanced

All Materials, Lunch and Plenty of Refreshments Included

Available dates updated regularly on the website
www.wildandtame.co.uk
phone or email Cate for more details
cate@wildandtame.co.uk
07702 060113



WORLDWIDE

Exciting Art Safari holidays & workshops
Scotland Jersey Northumberland Suffolk London
NEW Galapagos Greece Japan & Bhutan
India Namibia Swaziland Botswana Zambia
Malawi Kenya Morocco Turkey
Italy *(Sicily & Venice)* Norway

Our inspiring tutors include:
Mary-Anne Bartlett James Willis Jackie Garner
Karen Pearson Julia Cassels John Threlfall

ATOL 9916

ART SAFARI
Paint outside this year!
01394 382235
info@artsafari.co.uk
www.artsafari.co.uk

PRINTING

FINE ART REPRODUCTIONS

Printed by litho graphic printers

Reproduce your oil, water, pastel, and pen & ink paintings, into prints, cards or posters, in 4 colour with light fast inks. Sizes from A6 105mm x 148mm up to B1 707mm x 1000mm. Short run specialists • limited quantity 10-500 copies. Highest quality litho printing on many varied paper stocks.

Prism, Unit 28, School Close, Chandlers Ford, Eastleigh, Hampshire, SO53 4RA
023 80 266256 • prism.proofing@ntlworld.com

CHROMAtech Digital Imaging
Tel: 01865 874846
www.chromatech.uk.com

Top Quality Reproductions
from your artworks and photographs

Digital image capture & artwork photography

Prints up to A1

Best quality archival Hahnemuhle and Canson art papers and canvas genuine Epson inks

Certified 75 year fade resistance

Perfect for short and limited edition print runs

Make prints on demand as you need them

Exhibition quality printing

Short run high quality greetings cards

Very accurate colour match

Over 35yrs colour printing experience

Details at www.chromatech.uk.com

MOCKINGBIRD PRESS
REPRODUCTION, SCANNING & PRINTING SERVICES:
UP TO A2 GICLÉE PRINTING & GREETINGS CARD PRINTING
www.mockingbirdpressbristol.co.uk
t:0117 924 8836 m:0798 245 8847
RUN BY ARTISTS, FOR ARTISTS

ART 2 CARD
Greeting Cards & Fine Art Giclée Printing
Specialising in short run quality greeting cards including proof (min order of only 36) & giclée fine art printing
www.art2card.co.uk 01305 343525
10% off 1st order with code A2C -AI

- Greetings Cards
- Postcards
- Giclée Printing

01529 300452
chris@dpsdigital.co.uk
www.dpsdigital.co.uk
dpsdigital.co.uk

Gemini Digital Colour
Making Art Work
- Fine Art Giclée Printing Service
- Hahnemühle and Somerset Papers
- Photography and Scanning Service
- Greeting Cards and Postcards
- Professional and Friendly Advice
- No Set Up Fees + Free Art Guides

Call us on 01656 652447
www.geminidigitalcolour.co.uk

STUDIO SPACE

Wimbledon Art Studios
020 8947 1183,
www.wimbledonartstudios.co.uk
Dynamic artist community with studios available from £40 per wk, open 24/7 with good natural light

TUTOR

JONATHAN NEWEY
Pearmans Glade, Shinfield Road
Reading RG2 9BE
Tel: 0118 931 4155
Web: www.jonathannewey.com
Email:
jnewey210@gmail.com
Distance: 75 Miles
Media: Watercolour, Acrylic, Pencils
Special subjects: Landscapes, Architecture, Wildlife

Giclee Fine Art Reproduction
Have your artworks reproduced onto: Fine Art Paper, Framed Prints, Stretched Canvas, Perspex, Deckchairs, Beanbags, Tennis Chairs, Greeting Cards, Business Cards, Mugs, T-shirts, Photo Gifts...
High quality reproductions produced from original artwork or digital files...
01737 780789
info@eyeswidedigital.com • www.eyeswidedigital.com
Eyes Wide

THE ART SHOP DIRECTORY

DEVON

THE BLUE GALLERY
16 Joy Street, Barnstaple EX31 1BS
Tel: 01271 343536
roy@bluegallery.co.uk
www.bluegallery.co.uk

SOUTH WEST ART
Old Fore Street,
Sidmouth EX10 8LP
Tel: 01395 514717
info@southwestartmaterials.co.uk
www.southwestartmaterials.co.uk
Quality fine art materials, gallery and picture framing.

HAMPSHIRE

PERRY'S ART SUPPLIERS LTD
109 East Street
Southampton SO14 3HD
Tel: 023 8033 9444
perrysart@btinternet.com
www.perrysart.co.uk

ESSEX

MILLWAY
Chapel Hill, Stansted Mountfitchet
Essex CM24 8AP
Tel: 01279 812009/01279 816659
Fax: 01279 812741
millwayoffice@btinternet.com
www.millwaystationery.co.uk

GLOUCESTERSHIRE

PEGASUS ART – *suppliers of the finest art materials*
Griffin Mill, London Road
Thrupp, Stroud, Glos GL5 2AZ
Tel: 01453 886560
info@pegasusart.co.uk
www.pegasusart.co.uk

GWENT

THE ART SHOP & CHAPEL
8 Cross Street
Abergavenny NP7 5EH
Tel: 01873852690
admin@artshopandchapel.co.uk
www.artshopandchapel.co.uk

LONDON

ATLANTIS ART MATERIALS
– UK's largest and one of Europes biggest art stores
68-80 Hanbury Street,
London E1 5JL
Tel: 0207 377 8855
Fax: 0207 3778850
www.atlantisart.co.uk
Car parking, open 7 days.

LONDON ART
132 Finchley Road, Swiss Cottage,
London NW3 5HS
Tel: 020 7433 1571
info@londonart-shop.co.uk
www.londonart-shop.co.uk
We sell a wide range of Art & Craft materials.

LONDON

RUSSELL & CHAPPLE
The Canvas Specialists
30/31 Store Street,
London WC1
Tel: +44 (0) 207 836 7521
Fax: +44 (0) 207 497 0554
www.randc.net
Custom canvases, linens, cottons and stretcher bars.

L. CORNELISSEN & SON
19th century shop near The British Museum
Pigments,Gilding & Etching supplies, tubed colour, brushes, paper, pastels.
105 Gt. Russell Street,
London WC1B 3RY
Tel: +44 (0) 20 7636 1045
www.cornelissen.com

STUART R. STEVENSON
Artists & Gilding Materials
68 Clerkenwell Road
London EC1M 5QA
Tel: 020 7253 1693
info@stuartstevenson.co.uk
www.stuartstevenson.co.uk

INTAGLIO PRINTMAKER
The Specialist Supplier of Fine Art Printmaking Products
9 Playhouse Court,
62 Southwark Bridge Road,
London SE1 0AT
Tel: 020 7928 2633
Fax: 020 7928 2711
info@intaglioprintmaker.com
www.intaglioprintmaker.com
Wide range of tools available to try in our store (near Tate Modern).

SUFFOLK / NORFOLK

GOSLINGS
50 Station Road, Sudbury
Suffolk C010 2SP
Tel: 01787 371932
A family run business specialising in Bespoke Picture Framing and Artist Materials

THE ART TRADING COMPANY
55 Earsham Street,
Bungay NR35 1AF
Tel: 01986 897939
TheArtTradingCo@btinternet.com
www.thearttradingcompany.co.uk

WEST MIDLANDS

HARRIS MOORE
Fine Art Supplies
Unit 12 Minerva Works,
158 Fazeley St,
Birmingham B5 5RT
Tel: 0121 633 3687
sales@harrismoorecanvases.co.uk
www.harrismoore.co.uk
Specialists in Artists Canvases and Professional Painting Supplies.

MY FAVOURITE THINGS

Rosa SEPPLE

MEMBER OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOUR

MY FAVOURITE PLACE TO PAINT

Venice (1). I was named after my grandmother Rosa, who was born in Venice, as was my grandfather, the artist, Salvatore Casagrande. The architecture is beautiful and it is a place of love and romance, which has inspired a lot of my paintings.

MY ARTISTIC HERO

Paul Nash, for his paintings from the First World War. He recorded the horrors of the war under terrible circumstances. His watercolour paintings and his line work inspire me in **my own landscapes (2).**

MY COFFEE TABLE READ

***Chagall* by Jacob Baal-Teshuva (3)**, published by Taschen. I found it to be very informative and it consequently motivated me to go to France to see Marc Chagall's museum.

MY PROUDEST MOMENT

Becoming elected as a member of The Royal Institute of Painters in Water Colour (RI) in 2004.

MY LAST FAVOURITE EXHIBITION

The Royal Society of Portrait Painters' Annual Exhibition at the Mall Galleries, London. ***Benedict 2* by Liane Stevenson (4)** jumped out at me as being very different. I loved her use of colour and texture.

MY ESSENTIAL ART PRODUCT

Bockingford 535gsm watercolour paper. It doesn't cockle with the amount of water I use and it has a nice textured surface. I buy it from RK Burt & Co.

MY DREAM WORK TO OWN

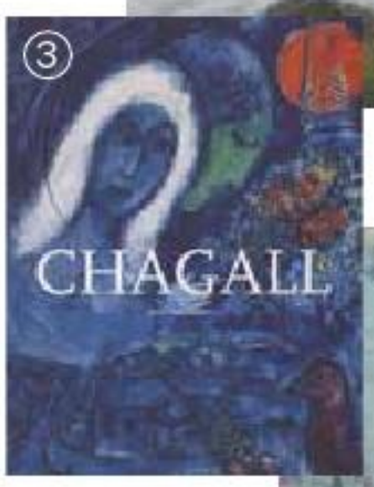
The Bride and Groom of the Eiffel Tower by Marc Chagall. I am hoping to visit the Centre Pompidou in Paris this September to see the painting in the flesh for the first time.

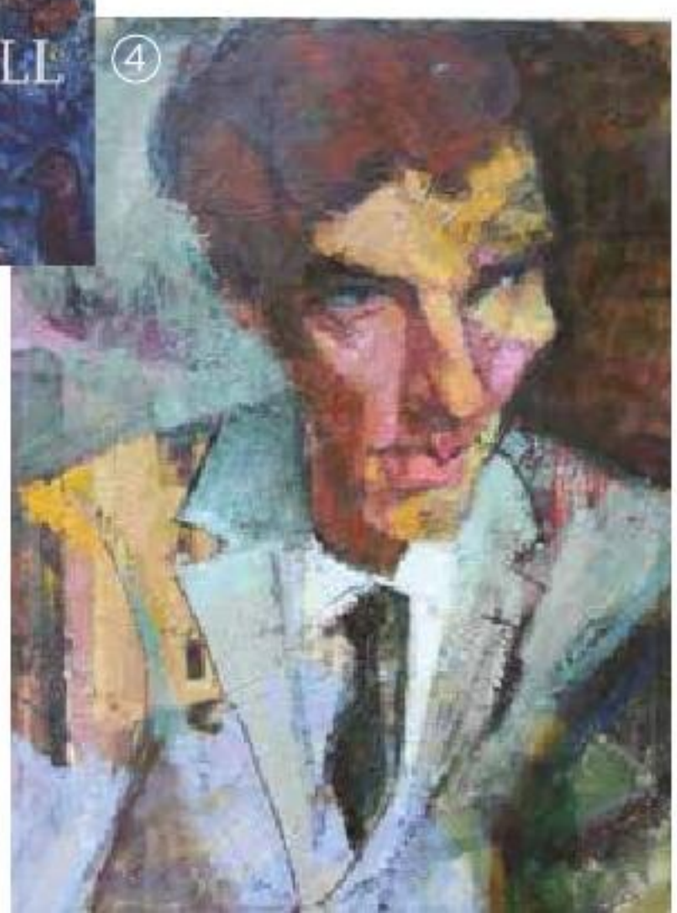
MY FAVOURITE PIGMENT

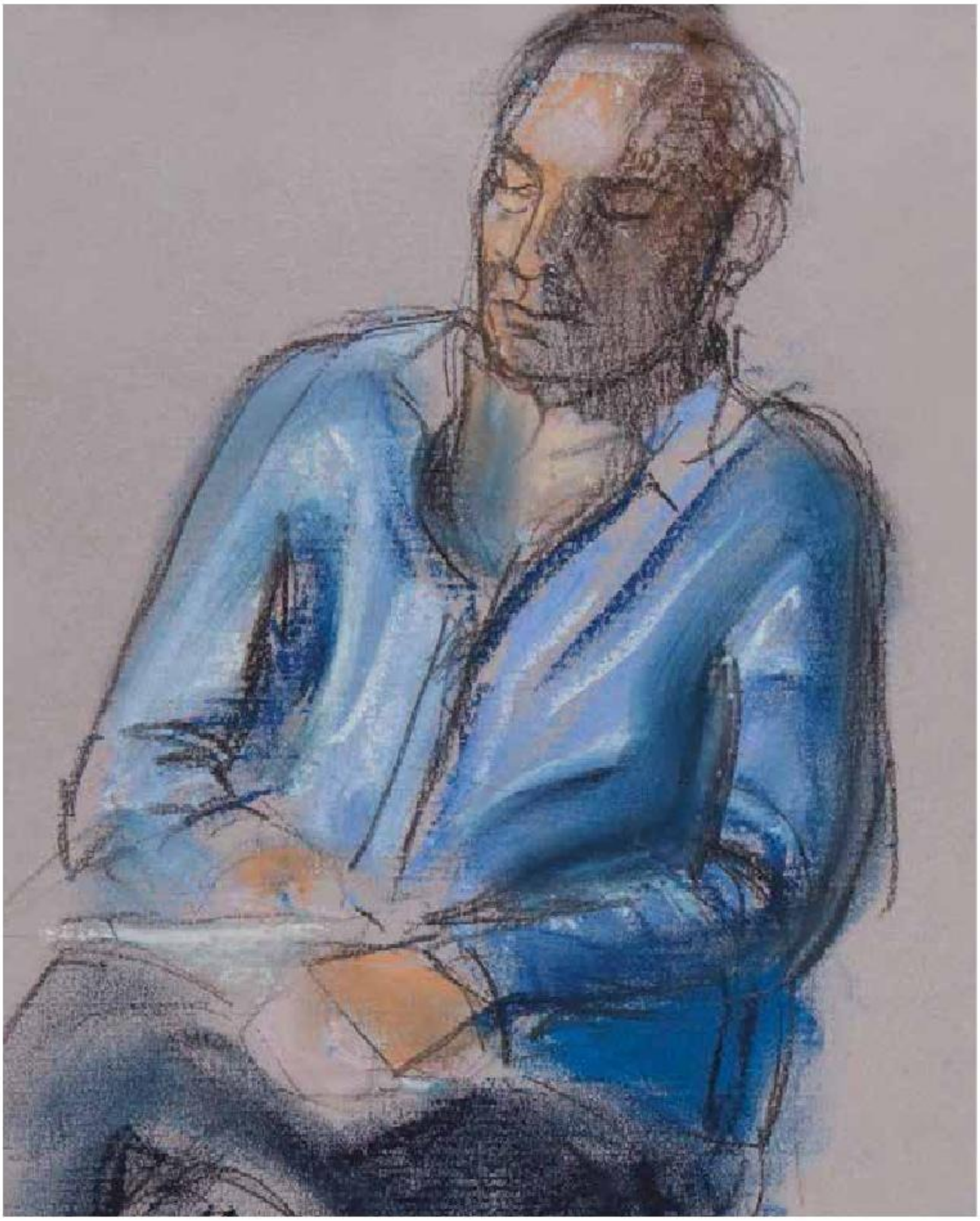
At the moment, it is **Daler-Rowney's Fluorescent Pink System 3 acrylic (5).** The girls in my paintings also wear Winsor & Newton's Vermillion Hue acrylic on their fingernails.

A new book, *Rosa Sepple RI – Out of the Blue* by Adrian Hill, is published by Halstar. An accompanying exhibition runs from 24-29 August at Mall Galleries, London SW1. www.rosasepple.com

> VENICE HAS INSPIRED MY PAINTINGS... IT IS A PLACE OF LOVE AND ROMANCE







My studies with the OCA started in 2010, at the time I was living in France and a distance learning course was ideal. It has helped me fulfil the long held dream of completing my art education which I started in 1968. I have found at all stages it has been an immensely rewarding and fulfilling learning experience. Professional courses and tutor support has encouraged me to push my own personal boundaries and the support of the OCA in general and other students has been immeasurable.

Susan Bennetta
Painting student

Live | Learn | Create

Distance learning for a one-off course
or a BA(Hons) Painting

Open College of the Arts

0800 731 2116
oca.ac.uk

Illustration: London Places and Spaces by Erica Sturla

The Prize for Illustration 2015

London Places and Spaces

An exhibition of the best entries
Open until 6 September 2015

London Transport Museum
Covent Garden Piazza WC2E 7BB

ltmuseum.co.uk
Registered charity number 1123122

MAYOR OF LONDON

Media partner
LONDONIST

AOI
Association of illustrators

london transport museum